

# BURWOOD

## ART PRIZE 2024



**Burwood**  
Inc.1874

# VISIBILITY, RITUAL AND LEGACY

As an ongoing theme for the Burwood Art Prize, Burwood Council invited artists across Sydney to engage, consider and reflect upon one or more of the following themes: **Visibility, Ritual and Legacy**. In this exhibition artists have examined and negotiated these themes in a literal, abstract, formal and informal sense.

We encouraged artists to see these words as lenses through which their art can be perceived by different people in different ways. A portal and invitation for our audiences to explore broader ideas around identity, community, culture and personal experience. Artists were also invited to consider how each of these themes may connect or disconnect with their personal practice, experience, surroundings or environment.

In 2024 Council is celebrating 150 years since the formation of the Burwood Municipality. Through our public programs, which accompany the Burwood Art Prize finalist exhibition, we explore the themes of visibility, ritual and legacy. As we reflect on our past, present and future, we also invited artists to reflect on how these themes have shaped them and their practice.

## PRIZE POOL

**Burwood Art Prize** (open to all entrants)  
**\$10,000 acquisitive**

Selected by the 2024 Judging Panel

**Burwood Local Prize** (open to Burwood LGA residents only)  
**\$1,500 non-acquisitive**

Selected by the 2024 Judging Panel

**Burwood Youth Prize** (open to all entrants aged 16-20 only)  
**\$1,500 non-acquisitive**

Selected by the 2024 Judging Panel

**Burwood People's Choice Prize** (open to all entrants)  
**\$1,000 non-acquisitive**

Visitors to the exhibition will be invited to vote in person for their favourite artwork. This award will be announced at the conclusion of the 2024 Burwood Art Prize Exhibition.

PEOPLES CHOICE  
SPONSORED BY:



**Prize pool total: \$14,000.**



**Please scan**  
the QR Code to book  
in for Art Prize events



**Cr John Faker**

## MAYOR'S MESSAGE

**The Burwood Art Prize is more than just a showcase of individual creativity, it is a celebration of community-driven art that reflects our diverse community.**

Art has the unique ability to transcend language, uniting people from diverse backgrounds, cultures and perspectives.

This year saw more finalists than ever before with almost 300 entries. Open to all Sydney-based and local artists, participants had the option to win one of four prize categories including, the Burwood Art Prize, Burwood Local Prize, Burwood Youth Prize and Burwood People's Choice Prize.

In exploring one or more of the themes of Visibility, Ritual, and Legacy, artists have showcased their creativity and individuality whilst offering insight into shared experiences and values that bind us together.

I would like to acknowledge this year's skilled Judging Panel, Khaled Sabsabi, Tian Zhang, Marco Rinaldi and Brooke Endycott on the challenging task of choosing this year's winners. I would also like to thank the dedicated Council staff who have made this exhibition come to life, providing a platform for artists to share their vision with the entire community.

Together, let us continue to embrace the power of art that exists in our community for generations to come.

# 2024 BURWOOD ART PRIZE JUDGING PANEL



Photo by  
Anna Kucera

## Khaled Sabsabi

Khaled was born in Tripoli, Lebanon and migrated with his family to Australia in 1976. He began his creative life in the '80s as a socially-engaged hip hop artist, then evolving in the early 2000s to develop and produce countless art presentations, locally and internationally.

Khaled sees art as an effective tool to communicate and converse with people, through a familiar language, creating immersive and engaging

experiences. He has worked in detention centres, schools, prisons, refugee camps, settlements, hospitals, youth centres, galleries and public spaces in the Australian and broader international context. He makes work that questions rationales and complexities of nationhood, identity and change, with continual transfer between the material and the philosophical.



## Brooke Endycott

Brooke has served as the Director Community Life at Burwood Council since 2020, playing a pivotal role in shaping the City's long term vision for arts and culture and positioning Burwood as Sydney's emerging cultural playground. With almost 20 years of experience in Local Government, including significant experience at the executive level, she holds expertise in arts and cultural planning and policy development, as well as leading the implementation of arts and cultural programming. This extends across creative events,

festivals, artist development programs, exhibitions and public art initiatives aimed at promoting access and community participation in the arts.

She has also played a leading role in the development, delivery and operation of various community and cultural facilities across Sydney, including Burwood's new Arts and Cultural Centre currently in development.



## Marco Rinaldi

Marco Rinaldi is an independent curator, installation artist, Founder/Co-Director of Passage Gallery, and Operations and Production Manager at Artspace, Sydney. Rinaldi has held various positions, including Creative Director of osmosis, Gallery Curator at Dominik Mersch Gallery, and Curatorial Assistant at 4A Centre for Contemporary Asian Art. Across these roles, he has worked with more than

100 artists and presented over 40 exhibitions, events, listening experiences, public programs, and installations. Rinaldi holds a Masters of Curating and Cultural Leadership (With Excellence) from UNSW Art & Design and a Bachelor of Interior Design.



Photo by  
Zan Wimberley

## Tian Zhang

Tian Zhang is an independent curator, facilitator, writer and collaborative artist working at the intersections of art, cultural practice and social change. Her practice is underscored by conversation, criticality, solidarity and joy. She is a founding co-director of Pari, a collective-run gallery and community space for Parramatta.

Tian participated in Documenta Fifteen as co-facilitator of Gudskul's collective studies program — living, cooking, eating, cleaning and communing within the Museum Fridericianum for 50 days. Her text 'A manifesto for radical care or how to be a human in the arts' was first published online by Sydney Review of Books, with print editions by documenta fifteen's Lumbung Press and Agnes Etherington Art Centre, Canada.



# 2024 ENTRANTS

## **CONTENT WARNING**

Please be advised that this catalogue contains artworks and statements which reference violence, abuse and nudity.

**Nathan Wratten**

*2 options with rice*

Digital photography

The suburban food court is an endangered species and that's a shame because it was a great place of Australian egalitarianism – there was a place for everyone from whether you had just been on an expensive shopping spree or you were sleeping rough. Food is cheap, made by largely independent businesses, a huge range of cultures and cuisines exist side by side and you can stay as long as you would like even if you don't buy anything.

**Not for sale**



**Peter Burgess**

*A Legacy of PMs*

Ground graphite and acrylic paint on plywood

From the title 'A Legacy of PMs', the word Legacy is used as a collective noun and represents the sum total of Australian Prime Ministers from Barton to Albanese, all recognisable in silhouetted format. From Billy Hughes wearing his hat to Robert Menzies 'brows', the black forms have a specific person reference to Australia's lineage of Prime Ministers.

We all now live in the current history of their combined Legacy. Good or Bad.

The work also pays direct reference to the silhouette portraits contained in the The Ledger Book of William Bache (1803-12).

**For sale \$2,800**



**Yinxia (Robin) Hu**

*A Sale's Call*

Single channel video with sound,  
3 minutes 59 seconds

It is set in the time of Sydney's lockdown down due to the Covid pandemic. Through the portrayal of a single telephone call, it provides a unique insight into the impact of this event and the needs of people experiencing grief and isolation.

Essentially the film illustrates the importance of human connectedness rather than medicines and supplements in healing grief and loneliness.

Most of the scenes in this film were shot in Burwood.

**Not for sale**



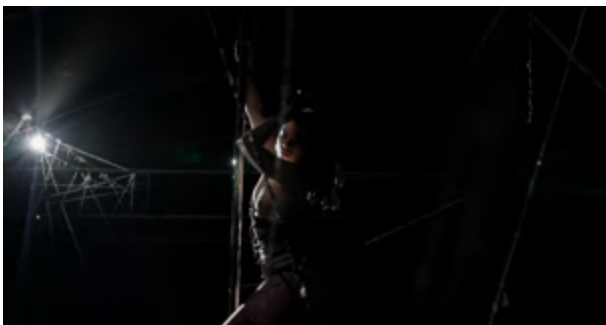
## Jackie Streit

### *A woman's work is never done*

Digital image using Midjourney AI. Composed by trying many prompts and iterations. Finalised in photoshop. Recycled wooden frame.

In my exploration of visibility, I draw parallels between the multifaceted roles of women and the overlooked contributions of Mother Nature. Through my work, I aim to shed light on the burden they bear, often taken for granted in society. By elevating their visibility, I invite viewers to reflect on the interconnectedness of human existence and the imperative need to acknowledge and honour these issues. Using AI, I created this piece in hope to challenge reality, blending natural and manmade elements to prompt viewers to question their perception.

**For sale \$1,200**



## Balram Veeragoo Naidu

### *Although It's Night*

Digital photography

Blending performance and photography, "Although It's Night" unveils the enigmatic nocturnal realm of an unnamed subject. Viewers are invited to take on the role of voyeur as they observe silently the shadowy world devoid of audible cues, discernible identity, or explicit motive. The subject's rituals of ambiguous actions and emotions veil their existence in darkness.

**Not for sale**

## Adil Hussain

### *Allegory of the Black Taj*

Set of two framed digital artworks; high quality print on paper

Inspired by miniature Mughal paintings, the illustration captures the complex interplay between power, ambition, and the enduring pursuit of immortality through architectural feats during the Mughal Era in India.

Circa 1658; Aurangzeb declares himself emperor after his father Emperor Shah Jahan falls ill. Shah Jahan is strictly confined to the Agra Fort until his death. It is at that point in time that we re-imagine an alternative history where Mughal Emperor Aurangzeb 'Alamgir' (Persian for 'Conqueror of the World') builds a tomb for himself in black marble, mirroring the Taj Mahal on the opposite bank of the Yamuna river.

While the Taj Mahal represents love and bereavement, the Black



Taj symbolises power and authority, reflecting Aurangzeb's desire to showcase his might and rule to be far superior to that of his father Shah Jahan. Given Aurangzeb's reputation for his alleged strong-handed rule and contentious policies, the massive brutalist black tomb immortalises his ambition to create an enduring legacy after his death.

**For sale \$300 each**





**Natasha France**

*Ancient Places*

Acrylic paint on canvas

“Ancient Places” is an homage to landmarks of old- boundary stones and deep wells that have prepared a way for feet to travel, and hearts to hold hope.

With the passing of time, ancient rituals become ever more sacred. Without teaching and trust, we shed purpose and identity. When we join with the songs of those who have been before us, our chorus becomes a rich and precious story, resounding through the ages.

Like stars in the sky, what has been and what will be become a harmony of wonder and light. Not all things of history need be eschewed- rather, the treasures we find in looking back, bring us clarity in moving forward, and pressing on.

**For sale \$1,200**



**Oliver Fontany**

*Batch Code VHS 1*

Acrylic paint on board

Oliver is a massive fan of VHS tapes. Recently he has started reciting the batch codes printed on the spine of their sleeves, developing a fascination with these numbers so he decided to incorporate them into his artistic practice. Painting these numbers wasn't enough for Oliver. He was compelled to paint them over and over again resulting in the numbers being obscured into beautiful textured patterns.

**Not for sale**



**Tala Issaoui**

*As above, so below*

Single channel experimental performance video with sound, 5 minutes

This is a ritual of visibility. I use movement in my body to activate the colours and frequencies of sounds, depicting my transcendence into the metaphysical. My curiosity steers me into unknown from the entities that enter my dreams. This ritual guides me into the spiritual realm, as I make my presence feel known to the spirits. I let the spirits know that I welcome this connection, and accept the duality in my life between earth and the spiritual plane.

**Not for sale**

**Yvonne Boag**

*Botany Bay 3*

Acrylic on paper

Almost everyday I visit or pass by Botany Bay. I am drawn by the colour of the water in the Bay. Always it is a surprise of new colours and textures the season, the weather, the time of day, all show their prescience and presence in the vast expanse of water.

**For sale \$2,800**



**Tanya Erkilinc**

*Bruises*

Oil on canvas

My emotions were running high, so I picked up the brushes and painted onto the Canvas. The raw emotion portrayed here is a mixture of what the people in Gaza were experiencing and what I was feeling as I painted. The whole world was watching. Their pain was not heard, until it could be seen. Even if we all come from a different cultural background, it becomes completely irrelevant because when you feel, you connect. The world has now witnessed a time like this and it has become a Legacy to the rest of humanity, through the Artists lens.

**Not for sale**



**Anthea Feilen**

*Burwood Road West*

Drawing on porcelain clay which is coloured with underglaze and oxides and mounted on recycled timber.

The heritage and history of Burwood is displayed along Burwood Road, amid the bustle of shoppers, modern structures and trends. When shopping, I always follow my ritual of visiting my “special” buildings, This group, on the quieter, western side of Burwood Road, is memorable by reflecting a range of styles and condition, indicating the diversity that has always co-existed in Burwood. I have chosen to record them in clay and timber as this shows their original material, purpose and structure. The shops may have changed over time but the original facades are still visible and glorious.

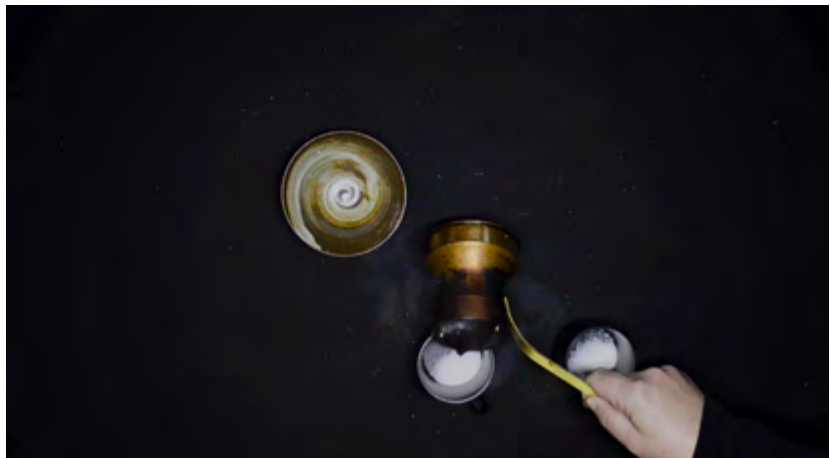
**Not for sale**

**Alma and Brett Studholme**  
*Chasing Fibonacci*

HD single channel video with sound,  
5 minutes 14 seconds

The film presents a playful tracing of the Fibonacci sequence, observed in various spiral patterns, forms and movements in nature and in everyday life. It highlights the makers' daily ritual of observing the Fibonacci sequence in their surrounding environments: In the spiral movement of a potter's hand marking a ceramic bowl, in the swirls of steam arising from the morning coffee, in the movement of a hand stirring sugar, in the shape of an ear reflected in the shape of a cave's ceiling on a beach, in the unfurling fern fronds, in whirlpools, rocks and sea urchin shells.

**Not for sale**



**Angie Geng**  
*Clothes line*

Film photography

This photograph was taken in 2024, nearly five decades after the Vietnam War. And we are reminded at the sight of this peacefully standing clothes line in the district of Ba Thuoc, a nation's legacy of suffering, resistance and resilience. This is the legacy of those that chose to bleed for peace.

**For sale \$1,000**



**Deke Hennessey**  
*Chippo, my friend*

Oil on canvas

This is a memory. An attempt at making what is still completely visible to me, visible to others.

**For sale \$750**



## Gemma King

### *Clouds Gather over Fenwickes in Spectrum*

Monoprint single plate reduction linocut  
(oil on fabriano)

This work aims to highlight the unseen elements in nature. Using a process that I have developed over the past 6 years, that allows me to fully explore colour possibilities within the confines of a single carved plate, each layer on each print has been inked up individually, producing a wide array of colourways. I have attempted to visualise the conversation of the moisture in the air as it gathers over cold hills, the earth, water and wind combined and separate at the same time.

**For sale \$1,850**



## Yuchen Zhu

### *Colours*

Digital still artwork

In this collection, the female figures are melded with a range of colours in an effort to symbolize the visibility of our cultural identity amidst the ever-changing landscape. Simultaneously, from each face blooms a myriad of images, embodying the rituals of imagination and creation passed down through generations.

This juxtaposition invites aims to ask the question: Are we merely the sum of our emotions or are we defined by the legacy we leave through our acts of creation?

**For sale \$100**



## Niya Santhosh

### *Coils of Belonging*

Oil on canvas

“Coils of Belonging” is a self-portrait where I delve into the complex emotions of being a descendant of Indian immigrants in Australia. Culture is a defining aspect of identity, yet the upheld customs and legacy associated with one’s heritage is at the verge of breakdown in the process of assimilating into a new culture. In this piece, I use elaborate Indian architecture and symbolic animals to pay homage to my roots and its legacy. The snake, a central motif, is emblematic of the suffocating feeling of disconnect from my roots in a new country, though the loosening grip and timely departure, signifies a transformative shift in my thought process. As a young girl, navigating the path to appreciating my ancestral roots proved to be a challenging journey, and “Coils of Belonging” vividly portrays the intertwining of my displaced heritage.

**For sale \$9,000**



**Kate Crittenden**

*Coming and Going*

Digital photography – printed and framed

As a documentary family photographer I am intimately aware of ritual and legacy as I work. This photograph of Cath and her daughter Darcy embodies a sense of time for me of Cath floating in the present and Darcy moving to the future. It represents the way we eventually stay still while our legacy continues.

**Not for sale**



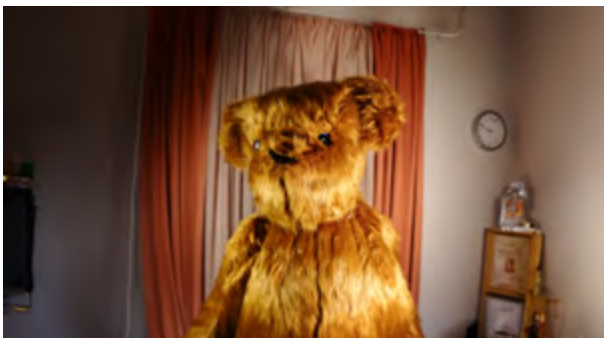
**Mia Lovelock**

*Connection*

Ink on paper

Connection to our ancestors. Connection to our country. Connection to our sisters and brothers. From the rivers to the seas, we have the innate visibility of knowledge through our bloodlines. Our legacy, our dreamtime existing in the past, present and future.

**Not for sale**



**EJ Son**

*Dancing Teddy*

Single channel video with sound, 3 minutes

Dancing Teddy (2022) emerged from a winter of solitude, the video takes place in the old Croydon Park house with lack of security – where I lived alone. Teddy became my guardian and companion, as the camera installed in its left eye, was a witness to my life and potential threat. Reflecting on childhood where our smaller bodies allowed for a more pronounced sense of embrace and nurture, I realized how those feelings become less permissible as we grow older. Seeking to recapture that reassurance, I embarked on the creation of a larger than life teddy bear.

**Not for sale**





**Julie Sundberg**

*Danny's False Eyelashes*

Archival pigment print

Danny Abood was feted for his anarchic public performances in the ground-breaking 70's art troupe, Sylvia and the Synthetics. Danny died in 2021 and in 2022 I acquired his makeup case.

The eyelashes were the crux of the ritualised mid-gender transformations I loved to photograph. In contrast to his other makeup, the eyelashes looked as if he'd just removed them or was about to reapply them. They still bore traces of Danny; flakes of his skin, remnants of his physical self. They are rich with nostalgia and memories, honouring his legacy and making visible another aspect of his essence.

**For sale \$950**



**Raphael Lavallee**

*Decolonise destigmatise*

Digital art

My work delves into the intricate layers of decolonising Indigenous bodies and sexuality, weaving together themes of sex work, sex positivity, and fat liberation. As an indigenous artist, I confront the historical erasure and objectification of indigenous bodies and sexuality, reclaiming autonomy and agency over our narratives.

Visibility of Indigenous, fat, disabled bodies and sexuality.

Through my art, I challenge societal norms and colonial constructs that continue to oppress and marginalise Indigenous peoples, this art series delves into matters of visibility, sexuality and self-expression. Through the beauty and diversity of Indigenous bodies, I aim to disrupt the colonial gaze and foster a space of empowerment and liberation. What does it look like to decolonize Indigenous sex and body?

Within the realm of sex work, I explore the complexities of choice, agency, and safety. Through my work, I seek to

destigmatise sex work and challenge the systems of oppression that perpetuate harm and exploitation.

Embracing themes of visibility and sex positivity, I celebrate pleasure as a radical act of resistance against colonial oppression. By reclaiming our bodies and desires, we defy the constraints of colonialism and reclaim our inherent sovereignty.

Additionally, my art embraces fat liberation, challenging mainstream beauty standards and advocating for body inclusivity. By centering the experiences of fat individuals, I aim to dismantle the harmful narratives that perpetuate shame and self-hatred.

Ultimately, my work is a celebration of indigenous resilience, resistance, and resurgence. It is a call to action for decolonisation not only of our bodies and sexuality but also of our minds and spirits. Through art, we reclaim our power, rewrite our narratives, and envision a future rooted in liberation and sovereignty.

**For sale \$500**

## Olivia Lai

### *Discarded Ardour*

Oil pastels on paper (the frame was from the dollar store the flowers were made of scrap paper stained with brown paint)

My artwork Discarded Ardour represents the hardships and internal struggles I had growing up regarding the people close to me such as friends and family. It wasn't until this year that I had mostly overcome the feeling of futility and this artwork represents the growth I've had as a person and how my view on life has changed significantly. I used traditional symbolic imagery to express my past self and how I've mostly moved on by incorporating a more modernistic stylistic choice; this was my first-time using oil pastels and it was chosen because it represents how I've progressed as a person, the paper flowers represent the fragility of a person's mind (like mine).

**For sale \$77**



## Olga Svyatova

### *Do Birds Dream at Night?*

Single channel video with sound,  
3 minutes 3 seconds

Do Birds Dream at Night? – Is a video work based on the dream my babushka (grandmother) had on the night when my dad passed away. This work makes visible the different aspects of death, grief, and our internal world and psyche.

**Not for sale**





**Haowei Lu**  
*Dragon Scale*

Digital photo using AI

The dragon, as a symbol of the Chinese nation, has gradually been forgotten by overseas Chinese communities. Now, every descendant and inheritor of the dragon, through parades, festivals, and artistic works, is striving to be reintroduced. This artwork is also a protection and display of one's own identity recognition.

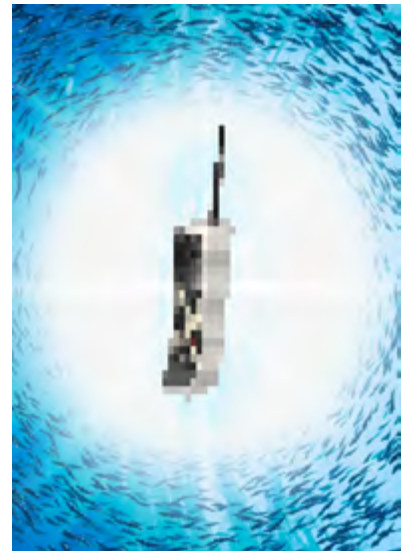
**Not for sale**

**Eve Parker**  
*Dream Conversations*

Single channel video with sound, 5 minutes 47 seconds

In this enchanting symphony of sound, over 50 anonymous dreams, sourced from the vibrant tapestry of Sydney's diaspora, gracefully come together to craft a captivating narrative. As the delicate shadows of individual experiences interlace, they unveil tender glimpses into the shared psyche of a community. The resulting ethereal blend forms an unspoken archive – a subtle reflection on the intricacies woven into diverse lives, delicately immortalising the fleeting moments within the serene rhythm of a collective dream.

**Not for sale**



**Ross Richardson**  
*Each Other's Shadow*

Oil paint on wooden board

Inspired by Kahlil Gibran's poem 'On Marriage', this painting explores the ritual of marriage and the space held in relationships. The composition of the painting, and the use of empty space, questions what it means to be an individual and what it means to be partnered. To quote Gibran's final line '...And the oak tree and the cypress grow not in each other's shadow'.

**For sale \$1,500**



**Alice Xu**

*Entropic Waterfall*

Oil on canvas

My landscapes explores time and entropy, the rusting of history. This location near my neighbourhood was a source of constant for me, as I headed on my way out everyday; a part of my daily ritual now transformed into a chaotic site.

The form resembling a waterfall reminds me of its earliest history as a part of nature continuing its cycle in reinventing itself its spare parts are never wasted only to become something new. Each stage of its legacy still remains simply metamorphosed.

**For sale \$2,900**



**Jellena Demartini**

*Erica, Appian Way*

Gouache paint on hot pressed watercolour paper

The legacy of the Federation Arts and Crafts architecture is perfectly encapsulated in the master builder William Richard's 'Erica', 1908 on the Appian Way. This movement espoused the 'human touch' and Burwood's historical and culturally important architecture is some of the finest examples of the Federation style. The mosaic tile design is taken from San Giovanni in Laterano in Rome to link the Italian identity planned for the model housing estate by the original owner George Hoskins. Erica at number 21, Appian Way is part of Burwood's legacy and worth highlighting to the broader community.

**For sale \$1,000**

**Pilar Lopez Cardenas**

*Eternal Whispers: Drifting Through the Rituals and Legacy of Koyasan*

Photograph

My photography delves into the profound themes of Ritual, Visibility, and Legacy collectively within the sacred Okunoin Cemetery, Koyasan's ancient burial ground, and Japan's largest. Capturing the essence of over 200,000 timeworn tombs dating back to 816 ACE, it serves as the final resting place for Japan's eminent families. The photograph resonates with the enduring legacy of Kobo Daishi, the revered Buddhist monk who introduced Shingon Buddhism to Japan and rests in this sacred place. Through the lens, ancient rituals, the subtle visibility of spiritual practices, and the lasting legacy embodied in every tomb converge, offering a poignant visual exploration of life, death, and cultural continuity.

**For sale \$700**





## Leyla Oz

### *Ethnic Aesthetics*

Printed, hand cut and pasted  
photography collage

Built around the 1960's and 70's, private domestic dwellings in areas of Western Sydney adopt a uniquely 'ethnic' aesthetic and typology related to the time period and its operations of daily life. Characterised by highly ornamented balustrades, arched entranceways, fountains and gargoyles in the front yard littered with fruit trees and a meticulously maintained vegetable garden. Front yards in Western Sydney, become an extension of domestic. A few steps at the front of a residential dwelling turn the front porch into a temporary activation of the frontyard, transforming the home and the public-private threshold between the house and the footpath.

**Not for sale**



## Hyun Hee Lee

### *Faith*

Pencil, burn marks, gold leaf on Korean mulberry paper,  
silk thread

I realise how deeply 'Faith' is needed and the power it has in my life.

To demonstrate this I have burnt and then gilded with gold leaf the word 'Faith' in my own personal text as a way of paying homage to my mother's sacrifice and respect for our family. This is derived from the Buddhist paper prayer ritual and burning ritual which I have used extensively in my art practice.

**For sale \$3,800**



## Mai Cao

### *Faded Fragments*

Hard ground, aquatint, zinc plate etching

Grew up in the Old Quarter area of Hanoi, Vietnam, I saw Hanoi as a city that reflects historical trajectories. *Faded Fragments* builds on the legacy of Hanoi's streets, examine different traces of past trauma in the stable nature of buildings and cities. I consider the houses that have been through history as a character that witnessed distinct past events.

The work illustrates legacy of the colonial and war period and understands the silenced brutality of the past. Presence of cartoon-style ghost images introduces a playful walkthrough of the historical landmarks and creates a visual narrative that gives voices and visibility to the affected community.

**For sale \$200**



**Serkan Ogdum**

*Hidden Insight*

Photography print on canvas

In “Hidden Insight” I embark on a visual exploration of visibility. At the core of this work is a deliberate obscuring of the eyes, pivotal element in the process of human perception. By covering my eyes with cascade of light, I seek to evoke a sense of mystery and introspection, inviting viewers to question the fundamental mean through which we engage with the visible reality.

“Hidden Insight” challenges the viewer to confront the nature of visibility, not merely as a physical presence but as a metaphysical concept. The intentional withholding the eyes invites contemplation on the layers of identity, hidden aspects of self, and the power of dynamics inherent in the act of seeing and being seen.

This is an invitation to embrace the ambiguity of existence, to question the limitations of perception, and to recognize the visibility, in all it’s forms, is a deeply subjective and multifaceted concept.

**For sale \$300**



**Olivia Collar**

*I am liminal*

Oil on canvas

My artwork, ‘I am liminal’, is a reflection of my experience as a bi-racial young person, navigating my sense of cultural identity within culturally dissonant surroundings. Liminality, in terms of identity, refers to the psychological space, or threshold, between two polarities. My artwork communicates how my identity does not conform to either one of these cultural polarities, but rather exists within the space between them, the liminal space.

**Not for sale**



**Farzana Ahmed**

*I Bear Witness*

Acrylic on canvas

“I Bear Witness” is my reflection on the ongoing conflict in Gaza. It is a call to action inviting empathy and solidarity with the Palestinian people. The visual narrative is a poignant reminder of the enduring human spirit amidst devastation. The theme of visibility is underscored by the scene of mass burial where the hidden narratives of lives lost and communities shattered come to the forefront symbolising the shared grief of the people. The remnants of destroyed sacred spaces evoke a sense of collective mourning, resilience, and strength found in shared rituals. Despite the physical destruction, the spiritual legacy perseveres, weaving a narrative of hope and cultural continuity.

**Not for sale**





**Anjani Mane**

*I would like to acknowledge....*

Hybrid gouache-watercolour paint on hotpressed watercolour paper

This artwork aims to increase the visibility of living on unceded land. Through my experience, being from an Indian and "Australian" background, I explore what it means to be living on Wangal land, stolen as a result of colonisation. My own post-colonial presence continues this, whilst simultaneously acknowledging how India also suffered as a result of colonisation. I chose a self-portrait to reflect this, using the style of Indian miniature painting.

**Not for sale**



**Jeanelle Deep-Loumanis**

*I'll save you a seat*

Acrylic on canvas

This painting reflects my legacy in honour of my mother. 'I'll save you a seat,' is a place I'll forever have special memories and moments of our time together.

**For sale \$1,500**

I'll save you a seat  
 Next to me  
 In our special place  
 Surrounded by trees  
 The glow on your face  
 Serenity no fear  
 Surrender with peace  
 You're braver than me  
 I'll meet you here  
 Every day  
 With fallen leaves  
 On our bench  
 A quarter past three  
 Forever my legacy  
 In honour of you.



**Sri Tan**

*Imagine*

Oil pastel

When I was a child the water was pure, the sky was colourful, the air was clean, stars were visible even in our own backyard. I am no poet with eloquent words, but here I left a legacy; an artwork for the younger generations to come; a piece of the water world back in my childhood time.

**Not for sale**

## Jo Taylor

### *Imprinted*

Painting in charcoal

A portrait of Talia Greis, internationally acclaimed underwater photographer and marine enthusiast from Sydney Australia

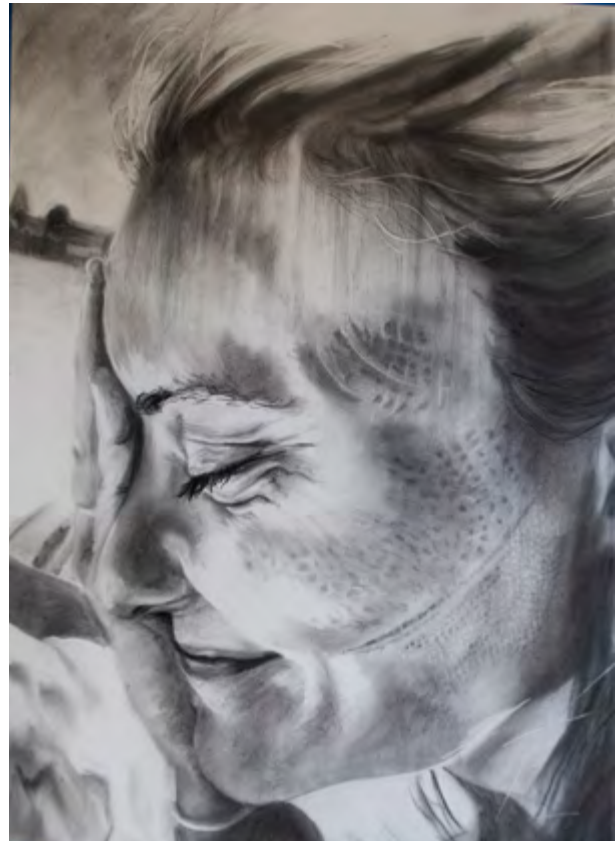
*To imprint: A harder object presses into something soft leaving its mark*

An experience that is fixed indelibly – so firmly in the memory that it cannot be forgotten though you do not try to remember it.

Every day we leave imprints, impress ourselves on all that we interact with including the fragile natural world. The imprint we leave can be caring, inspiring and joyous or discouraging, thoughtless, even destructive. Imprinting is also the learning by which animals gain their sense of identity – information about who they are.

This is her imprint. What is yours?

**Not for sale**



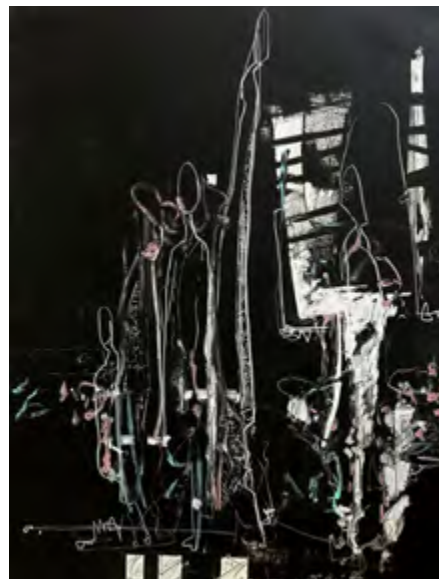
## Anna Davi

### *In Hospital With Hat*

Acrylic paint and graphite on board

My Dad is someone who is never sick, so an unforeseen complication with a procedure resulted in a first-time and unsettling stay in hospital. Dad's vulnerability was palpable. Being alone until family could travel to be with him, he felt very disconnected from familiarity and community. He was safe, but at the same time, he was invisible. His was a state of being that questioned structure, pattern, routine, and personal identity. Who are we when we are waiting to be well?

**For sale \$300 framed**



## Sandra Garritano

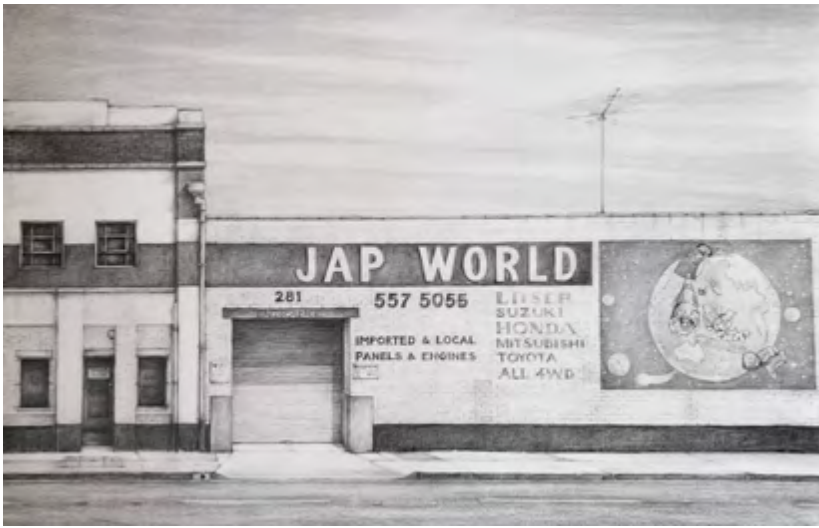
### *Individually Different*

Fabrizio layered with black board paint and mixed medium to draw images

We are each individuals, we come with our place of origin, its belief systems, its family rituals, foods, smells. Some of us are then displaced to a new set of ways of being. This can be a process of change both to our physical surroundings as well as our core beliefs. How we choose to handle this process can inform who we become.

**For sale \$1,400**





**Luanne Mitchelmore**

*Jap World*

Graphite pencil on cotton paper

I passed by the Jap World building for years. It was a landmark on the Pacific Highway in Sydney, both remarkable and unremarkable in its presence. I always loved it and noticed things started to change when scaffolding and tarps went up and parts of the building came down. Then a 'For Lease' sign appeared. I made the drawing from photos I have taken over the years. For me this is what remains of it, in a way a legacy.

**For sale \$1,050**



**Yifei (Ringo) Jiang**

*Labyrinth*

Pencil on paper

In crafting my artwork, I aimed to immerse viewers in the dynamic interplay between Visibility, Ritual, and Legacy. Rocks, in my world view, embody these elements profoundly, they endure as tangible testaments to time, steeped in ritualistic significance and readily visible in their solidity. Within the contours of my rock form, I fashioned a dreamscape that serves as a mirror to the complexities of existence. Here, the intertwining of the tangible with the surreal unfolds a narrative of life and death, offering a profound exploration of what legacy and ritual mean to me.

**For sale \$500**



## Forough Najarbهبه‌بانه‌ی

### *Lines as guides, not as borders*

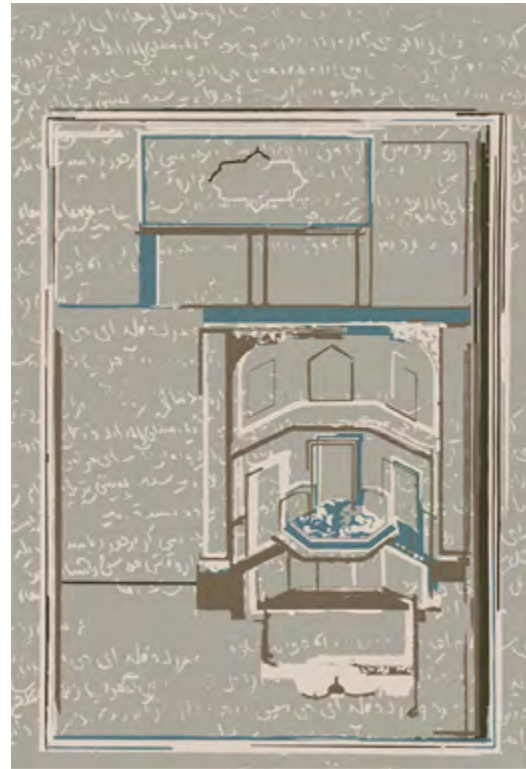
Vector art, digital painting, photo manipulation, typography and digital illustration

My collection, "Lines as guides, not as borders," is a visual narrative inspired by the rich tapestry of cultures that converge within the Immigration Museum of Victoria (IMV) in Melbourne. Situated within the historical Old Customs House, the museum serves as a testament to the diverse stories of migration and cultural interweaving that characterize Melbourne, a city pulsating with the voices of over 200 countries, 260 languages, and 135 religious faiths.

My design ethos draws from the ancient architecture of my Persian heritage, embracing the nuanced representations found in Persian paintings before the advent of perspective. Specifically, I navigate the organic forms of architectural structures and the symmetry embedded in the symbolic concept of the Paradise Garden, prevalent in both architecture and visual arts.

"Transylvanian Miracle," a contemplation on a prayer mat in a Protestant church, sparked the concept of arranging lines to a defined point. This inspiration, along with my cultural background, forms the essence of my rug collection. I intentionally employ incomplete lines, converging to a specific point, while the strategic use of colors amplifies the roles these lines play in my designs.

As a migrant, the incorporation of cultural elements into my work has been a nuanced journey—sometimes daunting, yet always riveting. The complexity of these cultural elements often compels me, but translating them into a multicultural context empowers me to exhibit confidently in spaces like IMV. The rugs, with their floating colors and lines, subtly guide viewers to a focal point, symbolically referencing all migrants who have chosen Australia as their future home.



Navigating between my cultural roots and Western influences, I have crafted this series in response to the exhibition's call for exploration of Visibility, Ritual, and Legacy in literal, abstract, formal, and informal senses. My work invites viewers to interpret these themes as dynamic lenses, encouraging diverse perceptions that resonate with the multifaceted audience that IMV serves. Through the fusion of cultural elements and universal symbolism, my rugs become not just artifacts but guides, leading individuals through the museum's varied sections without the need for explicit signage. This collection seeks to transcend borders, both physical and metaphorical, fostering an immersive experience that echoes the interconnected narratives of migration within the heart of Melbourne's Immigration Museum.

**For sale \$1,500**



## Katie Masonwells

### *Lost*

Colour pencil on paper

This drawing is part of an ongoing series of portraits titled 'Lost.' I created it by layering pencil to achieve realistic colours and textures. In my work, I am interested in documenting common experiences the viewer can connect with. While the subject is visible, the world around them is not. In this way, the drawing focuses on the experience of navigating a volatile world and being resilient in the face of uncertainty.

**Not for sale**



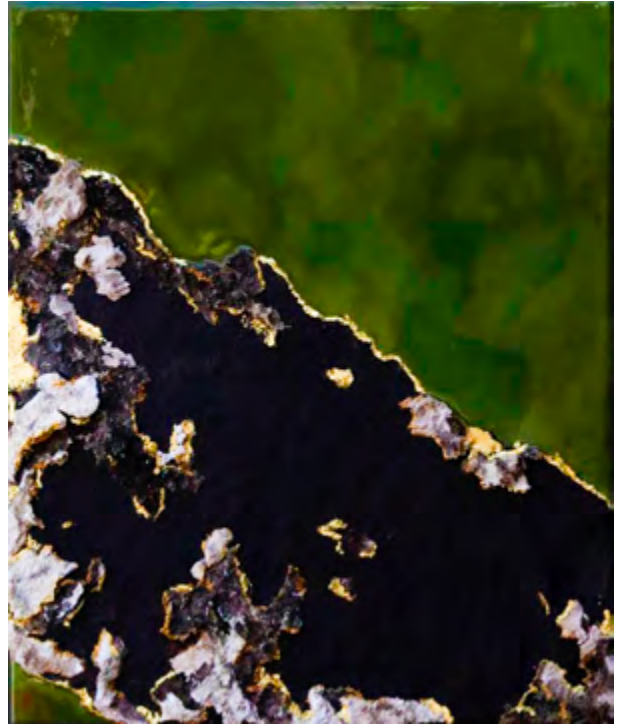
**Pallavi Singhal**

*Mackenzie's*

Acrylic

The artwork celebrates both the ritual of swimming, especially in cities like Sydney, and the visibility of our beaches, which have become a symbol of the country, both nationally and internally.

**Not for sale**



**Crystal Chu**

*Maha-baho*

Acrylic, watercolour, 22k gold on canvas

Maha-baho means 'mighty-armed'. We leave legacies when, armed in faith, we respond to intuition and traverse the mental and physical mountains of our inner call. Dark, earthen tones combine to reflect the rawness of these challenges and humility in confronting our insecurities. 22k gold is strewn throughout to indicate – it is in the moving through of difficulties, that we become refined. By meeting our call with full conviction in almost a ritualistic, unwavering manner, we claim the standards imposed upon us and become naturally self-luminous – unmistakably visible; setting legacies and filling spaces we were always destined to fill.

**For sale \$3,000**



**Cristelle Cabrera**

*Mama Quiero Leche*

Acrylic paint

"Salt sings the skin of the salt mines, it sings with a mouth that is smothered by the earth". As one steps foot within Pachamama's soil, she reminds us that in the beginning of life we are fed with the salty presence of milk to make us cry in hunger for some more. She reminds us that there is no escaping from where we come from. No matter how far one goes, one's blood is still the key towards their ancestors' doors. This artwork reflects the strong cultural connection that Peruvians have towards Pachamama, who is queen of life and all creations. The Sal of Maras located in Peru Cusco, ruled by the Chan Apata culture, are homes of those who cry, sweat and work to get the salt that we eat on our tables. Reminding us that when we call something 'beautiful' it is shadowed by many flaws of hardship and sacrifice.

**For sale \$600**



**Jessica Mang**

*Manifestation of decisions*

Watercolour

Within my painting "The Manifestation of decisions" visualises the mundane decisions through the floating chess pieces whilst the subject matter is asleep; as it brings into light the greater importance of daily rituals due to its abilities to determine our future paths and the legacy.

**For sale \$110**



**Matthew Gill**

*Me, Myself and I*

Acrylic on glass

In 'Me, Myself and I,' I delve into the intersectionality of visibility, ritual, and legacy within the journey of a middle-aged woman's self-discovery. Rather than succumbing to societal norms, she emerges as a vibrant and assertive individual, reclaiming her visibility. The ritual of preparing for each day symbolizes her control over destiny. Painted onto the reverse side of a glass panel, the artwork adds depth, mirroring the woman's complexity and resilience. It celebrates the strength and beauty found in embracing one's identity, leaving behind a legacy of self-assurance for generations.

**For sale \$1,800**



**John Laffan**

*The Jeweller*

Portrait photography

'The Jeweller', depicts an artist creating unique pieces, these forming cultural legacies.

'The Jeweller', highlights 'visibility', in that it captures the gift of sight.

**Not for sale**



**Paul Rhodes**

*Metamorphosis*

Mixed media, including collage, acrylic and inks

This work serves as the beginning of my exploration into my own roots growing up in continental Europe (Malta and Portugal) with a religious mother. I work now as a secular psychologist in my late 50's but have found that I am being pulled back to this history to come to terms with the legacy of my European and religious experience when young. This image is inspired by Michel Foucault's writing on European art in the middle ages and shows a healer in the town square engaged in a religious ritual. The birds represent healing powers and the writing serves as a reflection on religion and my role as a therapist. I hope this work inspires others to reflect on their own cultural legacy and inherited of making meaning in their lives.

**For sale \$850**



**Bella Layone**

*Midnight Flowers*

Acrylic on canvas

"Midnight Flowers" explores the profound interplay of visibility and the delicate unveiling of one's authentic identity, capturing the inherent fragility in the act of exposing one's soul. Within the context of being an immigrant navigating uncharted territory, this artwork serves as a visual narrative, prompting contemplation on the nuanced relationship between outward visibility and the concealed self. It invites viewers to reflect on the profound journey of being observed, particularly in the process of shaping one's identity in a new and unfamiliar homeland.

**For sale \$2,300**



**Gene Kelaher**

*"Mityaangkaay" (Robin red breast)*

Digital painting

My name is Gene Kelaher, I'm a Ngiyampaa Pilaarrkiyalu man from Western NSW, my Traditional Country spans from south of Cobar along sandy creek and as far south as Wilandra lakes. My artwork, "Mityaangkaay (Robin red breast)," reflects my identity. Inspired by my great grandfather's dreaming story, it portrays creation and song lines that guide us to water on my land as my people come from dry semi arid country.

Through vibrant colours and patterns, I honour my Ngiyampaa heritage and the connection to my ancestral lands. The robin red breast symbolises our guardianship of the environment and our relationship with nature.

"Mityaangkaay" preserves our traditions in a modern world, ensuring our stories remain visible and respected. It invites viewers to discover and appreciate Ngiyampaa culture, bridging past and present.

In this artwork, I pay tribute to the resilience of my ancestors, weaving their legacy into contemporary expression. Through "Mityaangkaay," I aim to foster connection and belonging among all who encounter it.

**For sale \$850**





**Nolan Murphy**

*Mo Si #1*

Framed photographic print

Mo Si #1 is a tribute and collaboration with my late aunty Mo Si who tragically passed away in 2018. Growing up and living in Hong Kong, she would come to learn and master traditional styles of Chinese ink painting as one of her many talents. However, despite being the only other artist in the family, we would never meet in her lifetime. With this work, I wanted to honour her memory and her paintings by posing with them in a photograph, not only so we can meet as artists but to share her work with the world.

**Not for sale**



**Neelam Vengurlekar**

*Mountain Pilgrimage*

Acrylic paint and acrylic ink on canvas

As a child in India, I remember going to visit a place of worship with my grandmother. There would be long queues of people walking towards the place. People of various ages – old men and women, babies, teenagers all walked long distances to worship and pray. Some even walked barefoot. Because of the large crowds, when you actually got to the shrine, you only had a short amount of time to pray before you were ushered out. The private ritual of praying was extremely condensed. It is the physical and social experience of communal movement that I remember the most.

**For sale \$100**



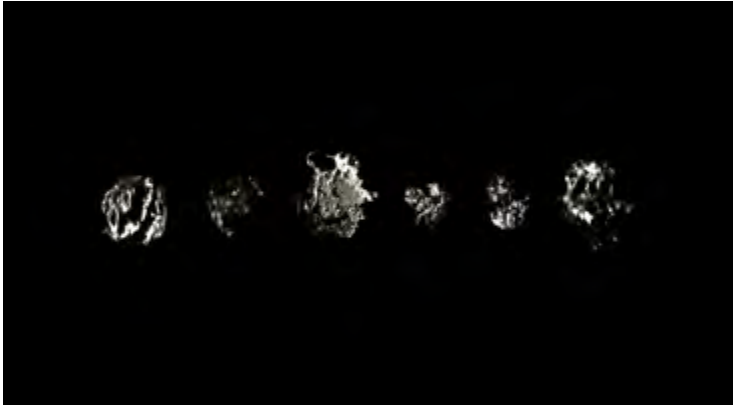
**Michelle Arnott**

*Nocturnal Tableau*

Synthetic polymer on canvas

“Nocturnal Tableau” reflects the artist’s ongoing exploration of both iconography and typography within the past built environment as it engages with contemporary usage. As such, she provides a conversation around legacy and how it can be enshrined or challenged as part of a wider social narrative.

**For sale \$2,750**



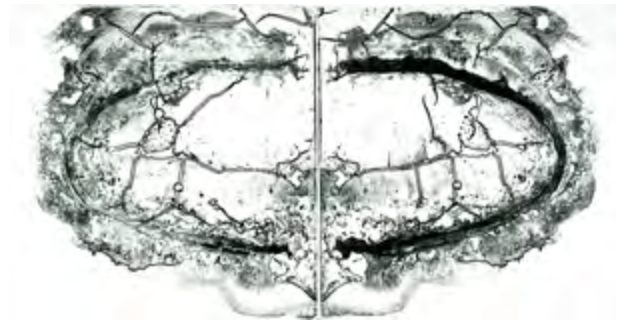
**Lachlan Bell**

*Õnne õhtu (Fortune Night)*

Single channel video stereo sound 2 minutes 6 seconds

Õnnetina valamine is a traditional Estonian New Years practice of molybdomancy – an act of scrying for auguries of the coming year. Passed down through informal gatherings of family, relatives and friends, each year this tradition evolves with collective gestures solidifying into a choreographed ritualistic practice. Yet what happens when the shadows we encounter are yet to be interpreted? What happens when we recast our fortunes? How solid are the fortunes we cast and the traditions we uphold?

**Not for sale**



**Nigel Laxton**

*Pareidolia VII*

Polycarbonate plate etching on BFK Rives paper

Pareidolia is defined as the tendency to perceive a specific, often meaningful image in a random or ambiguous visual pattern. The marks produced in this series of prints are unusual, complex and of an abstract nature that invite the viewer to use their imagination in making sense from what they see. What is visible to one person may not be seen by others.

**Not for sale**



**Eric Lobbecke**

*Overwhelmed no5*

Plasticine sculpture and 3D sculpture transferred to the Ipad as the base to the digital painting with a digital application and the Apple stylus, then printed on canvas with a final rendering of oil paint on the surface of the stretched printed canvas.

The art I produce is an outcome from process, and the visual articulation of my random thoughts on a particular time. Post Covid malaise. This temporal inquiry is through memories and emotional response to the events present while I'm creating my ephemeral plasticine sculptures. The emotions are represented by figurative manifestations and then placed within the a flowing digital medium capturing another unique ethereal quality and juxtaposed a few days later with my response in oils on the printed canvas to bring order to the entropy of the two other mediums. I'm addressing ritualised themes of fear confusion and lost inherent with my iconography which reference many past personal yet universal issues.

**For sale \$2,500**



### Rafiqur Khan

#### *Pedestrian Crossing*

Acrylic on thin board

Visibility: Pedestrian crossing is very important when we cross the roads. To safe from an accident we must follow the Pedestrian signs and cross on it. We often drive a car but after park walk a while to our destinations. So, find out Pedestrian signs then cross the road. It is vibrant yellow and black feet, and on the road side red colour and white walking figre visible clearly. This is my subjest about visibility.

**For sale \$800**



### Christopher Newman

#### *R Tea*

Screenprinting, collage

Nerites, Poseidons' chario-'teer' dances a proud, visible ritual. Neretis' dance is powerful, yet calm, bathed in golden light. Nerites was loved by Poseidon who answered his feelings, thus the origins of Anteros – ("love returned or counter-love").

The symbolic trident spear of Poseidon (granting him the right to rule over everything under the ocean) represents strength, magical powers, wisdom and dominance. He controls the scene, his undersea palace of gold, towering above it and over Nerites, his charioteer and lover.

By juxtaposing opposite or complimentary elements and double-meanings I try to make sense of the functioning of the world.

**For sale \$1,000**



### Nina Martin

#### *Rebirth of Venus*

Acrylic paint on canvas board

My artwork explores the ritual women go through when confronting the male gaze for the first time, highlighting its transformative impact on her perception of self and the world. Inspired by 'The Birth of Venus,' I reinterpreted the famous painting to challenge the legacy of women's representation in art history. Contrasting the effortless depiction of her birth, I evoke raw vulnerability and fear, grounding the portrayal in reality. Broad, erratic brushstrokes intensify the sense of unease, juxtaposing the fantasy of the 'perfect' female form. Through an emerging underpainting, I reinforce themes of visibility, creation and the rebirth of one's worldview.

**Not for sale**





**Tamsyn Lily Taylor**

*Rod's Tomatoes*

Screen printed ink on paper

My artwork "Rod's Tomatoes" depicts a portrait of my Pa. My Pa has always had a strong passion for growing tomatoes, he loves their vibrant colour and the variation they all have in shape, size, and taste. Currently, he is undertaking cancer treatment and is away from his tomatoes, being unable to look after them. The aim of my work is to create a portrait that not only captures my Pa's likeness, but reunites him with his tomatoes, creating a legacy of his sweet love for the mundane tomatoe while also paying homage to his country routes having grown up on a farm.

**Not for sale**



**Mark Searle**

*Sea and sand, first light*

Oil on plywood

This painting concentrates on my personal relationship to the ritual and visibility of landscape. Morning walks along Maroubra beach are vital to my life and artistic practice. It's through this daily ritual that I understand myself as part of a greater interconnected whole, existing within the landscape rather than separate and looking in. This painting gives visibility to those elements, which help joins us but yet disappear and transform in a moment. The line of the tide, the shadow of rocks, the footprints on sand. When walking the beach, it's this perpetual flow, which breathe life into the world.

**For sale \$800**



**Daniel McMahon**

*Rotorua*

Pencil on paper

My drawing captures the essence of a steamy bridge in Rotorua where nature and urbanity intertwine. The ethereal vapors rising from the geothermal waters create an atmosphere that is both mystical and evocative. Through intricate lines and shading I sought to convey the delicate balance between human architecture and the powerful forces of nature. The contrasting textures and the interplay of light and shadow evoke a sense of awe and wonder. This piece invites viewers to contemplate the harmonious coexistence of mankind and the natural world and the beauty that arises from their union.

**For sale \$2,750**



**Lachlan Warner**

*Self portrait as Dukkha*

Gold leaf, shellac on cardboard

This work makes suffering into a visual form, making it visible and working as a visual metaphor. That suffering or anguish, which is often invisible, pervades many lives but is sometimes unseen and unspoken of. This is the human condition that the Buddha described as Dukkha, or suffering. The visual metaphor that he used for that suffering or anguish was akin to being on fire.

This work incorporates levels of charring as a metaphor of my own suffering and perhaps that of others. Conversely gold leaf can become a visual metaphor of our intrinsic state free of that suffering.

**For sale \$2,500**



**Ali Tahayori**

*Self-portrait (Inverted Pink Triangle)*

Dye sublimation print, hand-cut mirrors, silicone and acrylic paint on raw aluminium

Self-portrait (Inverted Pink Triangle) reflects complexities and nuances of queer diasporic identity and its (in)visibility. It incorporates Āina-kāri, a traditional Iranian craft made from imported European material (glass mirror) in the sixteenth and seventeenth centuries and used to decorate the interior of mosques and mausoleums. The inverted pink triangle has been a symbol of resistance for the queer community for decades and holds conflicting emotions. What was used as a badge of shame is reclaimed as a symbol of pride and love for queerness. The mirror fragments return the viewer's gaze, questioning any perceived notion of identity.

**For sale \$8,000**

**Gerrie Mifsud**

*Shohrat – The Uyghur musician & bard*

Photograph

In Sydney's bustling streets, amidst diverse cultures, Shohrat Tursun, a Uyghur musician, embodies resilience against invisibility. Escaping genocide, he carries his community's weight, lost in the world's noise. Yet, his music brings solace, echoing generations of endurance. As a fifth-generation musician, he revitalises the ancient muqam tradition, bridging past and present. Shohrat's melodies illuminate his ancestors' stories, defying cultural erasure. Beyond the stage, a Uyghur restaurant on Burwood Road stands, a beacon of identity reclamation. Amid spices and shared meals, Uyghur culture thrives, challenging silence and indifference. In the heart of Sydney, Shohrat and his community forge visibility, celebrating heritage through music and food.

**Not for sale**







**Emilia Stokes**

*Silenced Dedication*

Pen, stipple

As a nurse, I wanted to explore the theme of visibility of individuals in the healthcare profession. This artwork unveils the often-muted voice of nurses, providing commentary to the constraints and challenges felt by those dedicated to providing care, in the current complexities of the political sphere.

**For sale \$800**

**Owen Watson**

*Street Lights*

Photograph, taken using the Canon EOS 200D MK II camera with a EF-S 18-55mm lens

Street Lights' depicts people experiencing the culture within Chinatown, Burwood. The creation of Chinatown is a physical, visual representation and acknowledgment of a significant cultural community within the Burwood LGA. It creates a legacy not only for current citizens but future generations to come. As in many cultures, the experience of family and sharing a meal is an important ritual that goes beyond just eating together. The chaotic, active and operating nature of the street itself and the hanging lights illuminate how the image ties all three themes together.

**For sale \$500**



**Cassandra Li**

*Spirit Money for KungKung*

Documentary photography

It was the first time for myself and my cousins to fold yuan bao, joss paper (spirit) money during the wake for the recent passing of our KungKung (grandfather). We learnt through our Aunty Sim, who married into the family and is experienced in these traditional Chinese rituals. Here she is documented folding the joss paper into a plastic bag hung over an upturned plastic stool, which she did swiftly as if second nature. When one of my aunts asked how she folded so well, she simply replied, "This was my childhood." Honouring KungKung's spirit through these cultural practices with family has been a cathartic experience and a collective way to channel our grief. It has made me realise the importance of preserving these traditions so that it is not lost on our generation.

**For sale \$800**





## Wendy Chen

### *Strings of Heritage*

Photographed with Sony DSLR. Lighting, contrast and saturation adjusted in Adobe Lightroom.

My friend, a musician, and I are both 1.5 generation Chinese-Australians. The legacies of childhood migration, Chinese heritage, and Australian upbringing have all shaped our multifaceted identities today.

I photographed her playing the guzheng, a traditional instrument, in her music studio at home. The rituals of tuning and practice are inherent to mastering a string instrument like the guzheng. After being inspired by a performance we saw, she is experimenting here with a violin bow – combining East and West in her music. The hanfu outfit, a recently-revitalised style of traditional Chinese dress, visibly reinforces this cultural connection.

**Not for sale**



## Angela Byrne

### *Surviving trauma*

Oil on canvas with gold leaf

We are influenced and shaped by our experiences some of these are traumatic which break us a little. The practice of mediation and therapy has helped piece me back together and made me realize even the broken bits can be beautiful.

**For sale \$4,500**



## Fei Gao

### *The Abyss*

Single channel video with costume and performance,  
9 minutes 31 seconds

The Abyss' visualises the immigration experience. The shifting immigration policies and 'in-demand' skills list feign fairness. The prerequisites of migration where biases are tied to factors such as race, health, ability, and economic status, cast a dark cloud of inequality over the migrant experience.

In this performance, a resilient character adorned in armour embarks on a journey through the cloud of darkness, in search of a 'radar' – a symbol of belonging and human connection. The performance ends with the shedding of armour and a gaining of newfound fluidity, mirroring resilience, perseverance and new connections borne through adversity.

**Not for sale**





## Lu Xu

### *The Door*

Single channel video with sound, 2 minutes 6 seconds.

Artwork: Gouache and coloured pencils.

Augmented Reality Development: Adobe Aero and After Effects music and sound effects: Ableton Live.

In this augmented reality artwork, I explore the intricate relationship between individuals and their inner selves. Through the interactive portal of a door, symbolic of the barrier between the conscious and subconscious, viewers confront their own visibility – both seen and unseen. As they navigate through the layers of their adult selves, they encounter their inner child – the embodiment of creativity and authenticity. This immersive journey invites participants to shed light on the hidden magic within the seemingly mundane. Through technology-mediated introspection, I aim to illuminate the often overlooked aspects of our existence, rekindling a sense of play and exploration!

**Not for sale**



## Anastasia Butrym

### *The Essence of Permanence and Change*

Sketching, photography, digital art, AI art

In this artwork, I blend the boundaries between mediums and epochs, weaving together five visualisation techniques: the linearity of drawing, the contrast of black and white photography, the vividness of coloured photography, the innovation of digital art, and the frontier of AI artistry. Each piece embodies 'Visibility' by highlighting the seen and unseen aspects of flora, 'Ritual' in the methodical layering of techniques, and 'Legacy' through the historical progression of art forms. United, they represent a lineage of artistic evolution, capturing the transient beauty of flowers and the enduring quest to portray their multifaceted existence.

**For sale \$650**



## Shiyin Zhong

### *The Intertwined Years*

Watercolours and colour pencils

My artwork depicts a scene of reunion during Chinese New Year (the Year of the Dragon in 2024), with a dragon in the sky, houses, and a grandfather and his granddaughter running towards each other. It embodies the essence of the themes of visibility and ritual.

**Not for sale**



**Kathie Holmes**

*The Officiator*

Acrylic on canvas

The Officiator is based on self-reflection and existential questions that have arisen from experiencing a traumatic childhood. S/He is an imagined character featuring a single hand for a face and who has the ability to make a goldfish appear as if by magic. I see the goldfish as a symbol for the subconscious. It has the ability to swim around in the emotional depths of the psyche, and to bring to the surface that which we are ready to know, to feel, and to heal. Through this process the dark legacy of the past is transformed, and peace is restored.

**Not for sale**



**Wayne Grafton**

*The Sub urbans*

Pencil on paper

City folk, living their lives, dreaming their dreams, hiding in plain sight.

Here is a solemn ceremony, a rich theatre of movements and gestures which embed us in the world.

The pencil follows their exquisite form making ink shadows across the ground creating spontaneous gestures of novelty, ambiguity and dissonance.

**For sale \$750**



**Julie Chevalier**

*The Scale #32*

Mixed media including acrylic, graphite and charcoal on Saunders Waterford 100% rag watercolour paper

Scales. Scaling. Seeing freshly by scraping away. Evaluating justice. Scraping fish scales. Pulling oneself up a cliff face. Comparative measurement.

In this series I employ the rituals of weighing and evaluating as a metaphor for domestic and community gestures toward sustainability at a time when many corporations and governments are more worried about the next sale and election than the future of the earth.

In a quandary of what to lose and what to keep, my rituals are to spray, blot, wipe, peel, scribble, erase, smudge, scratch and scrape through layers. In #32 I was surprised when I scratched and scraped through to green.

**For sale \$1,200 framed**



**Oliver Stamford**

*The Sunset*

iPhone camera

This artwork greatly inspires ritual. Almost everyday at sunset I'd try to find a perfect spot to send to my now ex-boyfriend. This is one of those photos.

**Not for sale**



**Mess Noise**

*The Witch Doctor Ritual*

Acrylic, oil stick and graphite on canvas

In terms of the work incorporating Visibility, Ritual and Legacy this artwork focuses on all three elements being the visibility of my family culture and beliefs of the Kalenjin in Kenya, the ritual of seeing a witch doctor who performs juju and the legacy that cultural practice provides, shares and teaches for other generations and viewers interpreted through a contemporary artistic perspective as Kenyan / Australians.

**For sale \$3,300**

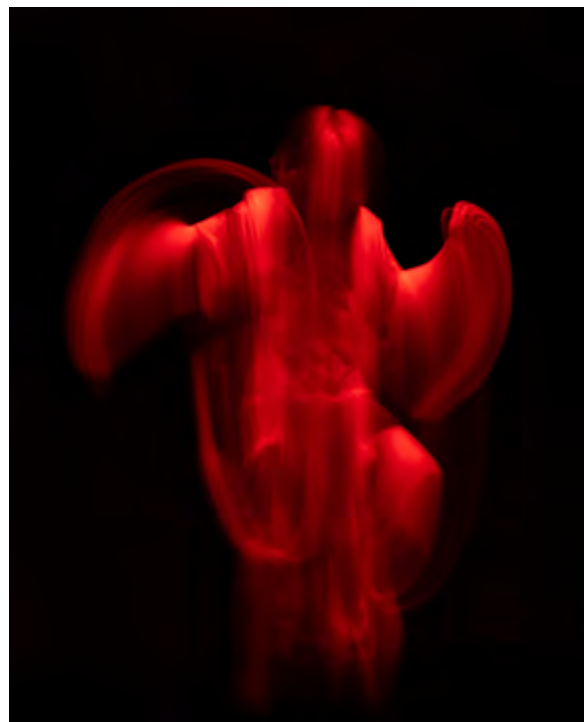
**Sofya Gollan**

*Threshold*

Single channel digital video and infrared capture, 7 minutes 38 seconds

This is a personal exploration of the impact a cochlear implant has had on me as a Deaf person, expanding my identity beyond what I had grown up with. I cross the threshold of sound, and no sound every day, it is not a seamless entry into the world of sound as people imagine. It comes at a physical cost, the reverberations sounding out deep under my skin, sound laying trails in my mind like a stranger trespassing. The little machine embedded in my head is a passport to a world awash with sound and vital interest, but I would never give up my natural state, the total silence that descends on switch off.

**Not for sale**







**Daniel Chieng**

*Timeless Echoes: A Dance of Cultures in Burwood*

The medium of the artworks is digital illustration. This process includes techniques like digital painting, rendering, and drawing, done on a tablet. The digital medium allowed for the seamless blending of modern and historical elements, along with the intricate incorporation of Aboriginal art motifs, to vividly represent the themes of Visibility, Ritual, and Legacy.

In "Timeless Echoes," I meld the past, present, and future of Burwood, capturing the essence of Visibility, Ritual, and Legacy. This digital artwork juxtaposes Burwood's historical and modern architectures, symbolizing the flow of time. The vibrant communal ritual in the foreground celebrates diverse cultures, integrating Aboriginal art motifs as a nod to the region's indigenous roots. As a digitally created piece, it reflects the intersection of technology and traditional art, inviting viewers to ponder their connection to history and community. This artwork is a tribute to Burwood's rich tapestry, its enduring legacy, and the vibrant community it nurtures.

**For sale \$300**

**Eleonora Pasti**

*Tinker, Tailor, Soldier, Sailor, Rich-man, Poor-man, Beggar-man, Thief*

Single-channel digital video, including old personal photos from the artist's childhood and marriage and recent video of the artist in her studio, 1 minute 38 seconds

Tinker, Tailor, Soldier, Sailor, Rich-man, Poor-man, Beggar-man, Thief is perhaps the most confronting of my works on this theme. It is literally the consumption, digestion and evacuation of patriarchal culture. The result is hopefully a liberation and a metamorphosis.

With this video, I hoped to create a tiny world into which the viewer would be drawn, and then promptly need to escape. The comfort of childhood voices and games, the aspirations for a life of domestic convention take a slide into dissonance and brutality. This trajectory reflects the story of patriarchy: an assault done to the self by that which we are raised to want.

**For sale \$200**



**Patrick Doherty**

*Timetable*

Oil on canvas

The convey of buses represents a legacy. Especially the classic double decker buses. They were real characters. Each one a different personality. Born and bred in Sydney. A strong memory growing up was my interaction with public transport. As we farewell history we also say goodbye to these legendary icons of Sydney. Undertaking this work was such a pleasurable experience and I really hope the viewer can relate to the nostalgia.

**For sale \$1,500**



## Dave Snook

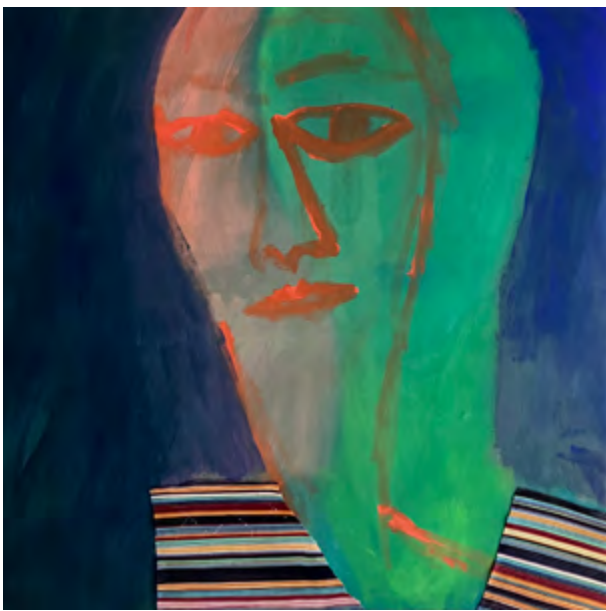
### *Twelve Deep*

Oil on board (Diptych)

Australia has one of the highest prevalence of alcoholism dependence in the world with 2.5% of the population being affected by the illness. 'Twelve Deep' is a work created with the intention of bringing visibility to the deconstruction of one's sense of self worth at the hands of this alcoholism, whether that be by their own perceptions of self or by the judgments of their peers. One panel of the diptych is painted sober whilst the other is painted after twelve standard drinks.



**For sale \$1,200**



## John Mangila

### *Unknown in stripes*

Acrylic and fabric collage on canvas

In a series of portrait paintings titled Unknown, I explore the ideas behind Edouard Glissant's thoughts on Opacity. Glissant's claim for marginalised peoples' right to not be reduced to institutionalised expectations broadened the way I perceive identity.

What we choose to reveal and/or conceal about ourselves should not be a defence mechanism but a celebration of our humanity.

**For sale \$600**



## Renee Miller

### *Uni Sunset*

iPhone camera

As a person who gets highly anxious throughout the day and finds peace in the calming, quiet university environment during sunset, I would like to make this statement about visibility of calmness and peace. The purple, blue and pink the sunset gives on this campus as well as the structure of the buildings combined create a calming/peaceful environment that can be enjoyed by anyone who has some time enjoy a beautiful scene either in silence or with a conversation. This sunset on the university campus has helped those who have had a busy and/or stressful day feel at peace and calm.

**For sale \$20 – \$25**





**Michelle Orkney**  
*Unveiling the shadows*  
 Graphite, watercolour

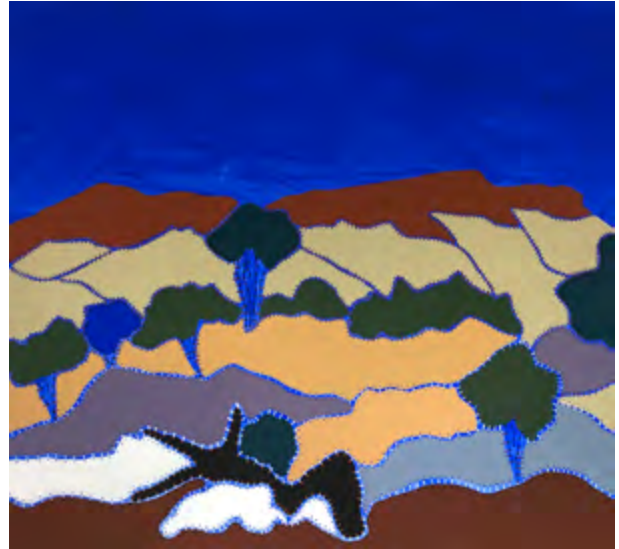
My theme captures the visibility of someone coming out of a dark chapter in their life unveiling the shadows and coming into the light.

**Not for sale**

**Angelina Cikusa**  
*Vanitas with Wine*  
 Acrylic paint on canvas

The ritualistic Dutch genre of "Vanitas Paintings" symbolise the fleeting inevitability of death and the vain transience and earthly pleasures; exhorting the mortal viewer to repent their own legacy. Not dissimilar to the viewer's inevitable death, the crimson-flesh of the apples will decay, the draped porcelain-pearls will rust, the gilded-edges of expensive books will be laminated with thick-matted dust. These scattered items collected from bedrooms and bookshelves will one day become ancient relics of yesteryear-skeletons of an expired generation. However, their legacy, mine, and the legacy of Mediaeval Dutch masters have been immortalised in nimble brushstrokes of cheap acrylic.

**Not for sale**



**Anne-maree Armstrong**  
*Ways of Seeing: Reparation I*  
 Acrylic

The legacy of my mother's dressmaking, a traditional domestic art of another era, has informed my contemporary art practice as I seek to re-view my ways of seeing and re-pattern and symbolically re-pair my world and its fragmentation.

'Reparation' is a re-imagined and re-shaped landscape inspired by my travel through central Australia. It contains the various threads of loss (the land and dispossession) that form a different legacy of memories and a history that has dislocated the landscape. I have attempted to symbolically 're-stitch' the disparate parts to 'hold' them for future consideration preservation and reconciliation.

**For sale \$2,000**







## **Fatima**

### *Young Bride*

Acrylic paint on pasteboard

I belong to Hazara community who now live all around the world including Australia. Hazara people and are known for their unique culture costumes and traditions. I portrayed my culture as a “Young Bride” which I meant our culture is as beautiful simple peaceful as a Bride.

The colours I choose green and red. Green is always appreciated to be worn as it represents growth. Red show deep emotions like love and sacrifice. I added some embroidery which is called “Qabtumar”. Her jewellery contains Tarquoise stone (feroza) which symbolise good luck.

**Not for sale**

## Artwork Sales

For enquires into artwork sales please email: [Arts@burwood.nsw.gov.au](mailto:Arts@burwood.nsw.gov.au) with the name of the artist and artwork. Council will provide the contact details of the artist but will not enter into or oversee artwork sales.



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