

I AM HERE

26 MAY – 22 JUNE 2025



BURWOOD
ART PRIZE



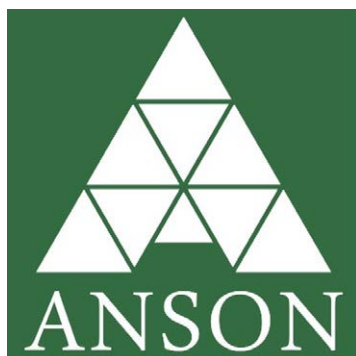


I AM HERE

CELEBRATING CULTURAL NARRATIVES AND PERSPECTIVES

The Burwood Art Prize invites artists from across Sydney to engage with the theme *I AM HERE*, exploring the importance of diverse cultural stories and community identity.

The Burwood Art Prize offers a platform for artists to delve into the significance of personal and shared cultural experiences, celebrating the many voices that shape contemporary multicultural Australia. The theme *I AM HERE* encourages artists to reflect on and express their unique perspectives, using their work to build awareness, inspire celebration, and evoke joy. We invite artists to interpret this statement as a call to explore how art can spark meaningful dialogues, connecting audiences with the vibrant experiences that enrich our collective understanding. We welcome you to be part of this vibrant celebration of culture, where diverse expressions come together to deepen our sense of appreciation for the stories that make us who we are.



PRINCIPAL SPONSOR

2025 BURWOOD ART PRIZE

Burwood Council is proud to welcome Anson Group as the Principal Sponsor of the 2025 Burwood Art Prize, generously supporting this year's main prize of \$20,000 – the largest in the Prize's history.

With deep roots in the Burwood community, Anson Group has long been committed to contributing to the cultural and social vitality of our city. Their investment in local infrastructure, development, and community initiatives reflects a strong belief in creating places where people thrive—not only through the built environment, but through the richness of cultural life.

As a business that values innovation, diversity, and local identity, Anson Group sees the arts as a powerful way to reflect who we are and how we connect with one another. Their support of the Burwood Art Prize underscores a shared vision with Council: to nurture creativity, amplify diverse voices, and offer meaningful opportunities for artists at all stages of their careers.

This partnership not only elevates the Prize, but also strengthens Burwood's position as a vibrant cultural destination within Greater Sydney. We thank Anson Group for their generous sponsorship and shared commitment to the arts and to our local community.

Their support has made a real and lasting impact—and we are proud to recognise them as a valued cultural partner in 2025.



BURWOOD ART PRIZE

26 MAY – 22 JUNE 2025

OPEN TO ALL SYDNEY ENTRANTS

\$20,000 acquisitive • Selected by the judging panel

The Burwood Art Prize is acquisitive, meaning the winning artwork in this category will become the property of Burwood Council.

Burwood Local Prize

Burwood LGA residents only

\$2,500 non-acquisitive • Selected by the judging panel

Burwood Youth Prize

Open to all Sydney entrants aged 16-20 only

\$2,500 non-acquisitive • Selected by the judging panel

Prize pool total: \$25,000



**CO-SPONSORED
BY ANSON GROUP**



**SCAN FOR MORE ABOUT THE
2025 BURWOOD ART PRIZE**



Gillian Kayrooz

Gillian Kayrooz's art practice was nurtured on unceded Dharug land in Guildford, Western Sydney. She now lives and works between Gadigal and Dharug land. In 2018, she received the Create NSW Young Creative Leaders Fellowship, leading to international exhibitions in the Asia-Pacific and residencies in China and Japan. She was a studio artist at Parramatta Artist Studios (2020–2021) and Co-Director of Firstdraft (2021–2023). In 2024 she was announced as the recipient of the Create NSW x Artspace Visual Arts Emerging Fellowship. In 2025, Kayrooz will embark on her Fellowship program, attending the 16th Sharjah Biennale in the UAE, where she will expand her connections to the South-East Asia and North Africa regions. As part of the program, she will engage in mentorships with Khaled Sabsabi and Joanne Saad. She will also develop an image-led project in collaboration with Campbelltown Arts Centre and the Arab Image Centre in Beirut. Additionally, she will participate in mentorship residencies through the UTP *Counterflows* project in Bankstown with Tania El-Khoury and with Leyla Stevens as part of the Hyphenated Starter Pack residency project in Melbourne.

2025 BURWOOD ART PRIZE JUDGING PANEL



Marikit Santiago

Marikit Santiago's practice signally focuses on overlaying her lived Filipina-Australian experience onto the canon of Western art history. Her work is unquestionably personal (compositions depict her family and are made with her children) and undeniably courageous (self-portraits are neither idealised nor stylised).

Santiago's paintings are simultaneously humble in materials (oil paint on recycled cardboard) and abundant in content (biblical narratives often reframe Marikit as Eve, her husband Shawn as Adam and her children as grappling with temptation and sin in the Garden of Eden).

By combining the narrative power of Catholicism with her first-person account of bare life, Santiago's emotionally charged works call into question the preconceived dualities of utopia and dystopia, control and transgression, duty and autonomy, sex and sexual difference, paradise and exile.

Santiago's practice is dedicated to her children – a love letter to both her family, her culture, Australia, and figuration. While the experience of motherhood is individual and unique, Santiago's work presents motherhood as a universal and inclusive platform, simultaneously unifying the experiences of many and revealing her personal bond with her children.

Marikit Santiago (b. Melbourne, 1985) lives and works in Parramatta, Sydney, Australia. She won the prestigious Sir John Sulman Prize at the Art Gallery New South Wales in 2020 and was a three-time finalist for the institution's Archibald Prize (2016, 2021, 2023). In 2024, she was announced as the recipient of the La Prairie Art Award, in which her work *A Seat at the Table (Magulang)* and *A Seat at the Table (Kapatid)* (2023) was acquired by the Art Gallery of New South Wales.

Her work has been the subject of numerous solo institutional exhibitions including *The kingdom, the power*, Bendigo Art Gallery (2023), *We Eat This Bread*, Fairfield City Museum and Gallery, Fairfield (2022–2023), and *For Us Sinners*, 4A Centre for Contemporary Asian Art, Haymarket (2022).



Ramesh Mario Nithiyendran

Ramesh is a contemporary artist interested in global histories and languages of figurative representation. He explores politics relating to idolatry, the monument, gender, race and religion with specific references to South Asian forms and imagery. While he is best known for his inventive approach to ceramic media, his material vernacular is broad. He has presented diverse works in museums, festivals, multi-art centres and the public domain. This has included significant presentations at the National Gallery of Australia, The Art Gallery of New South Wales, The Dhaka Art Summit, Art Basel Hong Kong and Dark Mofo festival.



Burwood Art Prize
\$20,000

**MECHELLE
BOUNPRASEUTH**

Durian is EXXY
Glazed earthenware

Burwood Youth Prize
\$2,500

CLARA YANG

Forget Me Knot
Video work

Burwood Local Prize
\$2,500

ANJANI MANE

Fruits of her labour
Gold foil, silver foil and gouache
watercolour hybrid paint on
handmade paper and card

2025 PRIZE WINNERS

Highly Commended
CRISTELLE CABRERA

*Tupananchiskama –
“Until we meet again”*
Ceramic rough raku clay



MESSAGE FROM THE MAYOR CR JOHN FAKER

The Burwood Art Prize has become a cornerstone of our arts and cultural calendar – an annual celebration of creativity, diversity and the extraordinary talent that exists not only in our local community but across Sydney.

In a time when conversations around identity, belonging and cultural understanding are more important than ever, this year's theme – *I AM HERE: Celebrating Cultural Narratives and Perspectives* – resonates deeply. It invites artists to claim space, to be seen and heard, and to offer bold, personal reflections on what it means to exist within contemporary Australia.

This year, we are proud to announce the largest prize pool in the Burwood Art Prize's history of \$25,000, with the main acquisitive prize of \$20,000 generously co-sponsored by the Anson Group alongside Council. We also mark another exciting milestone in the Prize's history, sculpture has been included for the first time as a medium, and we are thrilled to feature 15 sculptural works among the finalists.

This year has also seen unprecedented engagement with over 400 entries received. From these, 117 entries were

selected as finalists, including 8 local artists and 19 young artists. These numbers reflect not only the strength of our creative community, but also a growing desire for platforms that support artistic freedom, cultural storytelling and deeper empathy through art.

My sincere thanks to our distinguished judging panel – Gillian Kayrooz, Marikit Santiago and Ramesh Mario Nithiyendran whose knowledge, perspectives and expertise have helped shape the calibre of this year's Prize. I also want to acknowledge the passion and dedication of our Council staff, who bring this exhibition to life with care and commitment every year.

The Burwood Art Prize continues to remind us of art's ability to transcend difference, to celebrate and unite. May we keep championing spaces that amplify diverse voices and allow for creative expression to thrive.



2025 FINALISTS

CONTENT WARNING

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

Munira Tabassum Ahmed

Tabletop in Gold

Multimedia collage
(photography, paint)

'Tabletop in Gold' uses the tabletop as a reflection of what we carry and what we put down; inspired by the women in my family taking off their gold jewellery after an event, placing it next to their bags, prayer counters, newspapers, watches, pots, hearing aids and glasses. This piece links the physical symbols of our lives and our cultures to the significance they carry in our everyday experiences; using the objects of my life, which mark out my identity and proclaim 'I AM HERE'.

Not for sale



Belinda Allen

Bundeena mandala diptych (Angophora walk)

Archival pigment print

'I AM HERE': I have lived for decades in the Royal National Park, creating a series of mandala-style landscapes. In seeking to develop a relationship to land and place, I have used the 'mandala' format, reflecting similar representations in sacred images of both eastern and western spiritual practice. The hope is to express the potential for a transcendental relationship to landscape, and invite an immersive and meditative experience. In this series of works, I also acknowledge the invisible histories of our landscape.

\$600

Maria Blessilda Amarille

Finding The Way

Gouache, liquid gold foil on medium weight paper

February 15, 2022. Surrounded by strangers who happened to be my lifesavers, I discovered the resilience of the human spirit. Three years on, I am flourishing with a renewed appreciation for life, despite living with an invisible illness, a disability that has defined my life. My experiences have unlocked a world of creativity, and I have found solace in art, leveraging its therapeutic power to craft stories and bring characters to life. I am a testament to perseverance, though still finding my way, I am excited to see what the future holds. 'I AM HERE'.

Finding the way is a work representative of me finding my way through life after an impactful illness. As evidenced by the detail, this work has been therapeutic outlet of anxieties of everyday life. The woman sitting on the rabbit being carried to an unknown destination, unafraid, staring out with calm knowing eyes is a representation of my inner child.

\$1,400



Aileen Anderson

'Have a rice day'

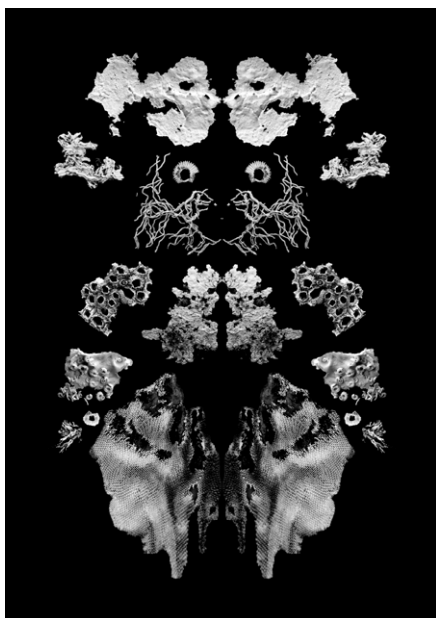
Acrylic on canvas

This piece is inspired by the bustling Burwood China Town food court. The vibrant mix of colour, cultures and cuisines all available to us and yet we all just need to find a seat.

I chose this everyday view centred around the panda because it reminded me of James Norbury's book 'Big Panda Tiny Dragon.' A story about the journey of courage, companionship, tenderness and tea.

My friends and I have a chat named 'Happy Pandas'. So this piece is a celebration of finding a seat in that bustling food court, telling people 'I AM HERE' and having them find you, sit and take it all in no matter what cuisine they bring to the table.

\$900



Wona Bae and Charlie Lawler

Perimeters

Giclée archival print

Perimeters explores shifting boundaries – both physical and cultural – that shape our relationship with nature.

Created in response to threats facing the marine ecosystem from industrial-scale fish farming in Southern Tasmania – Lawler's childhood home and the site of their residency in late 2024 – *Perimeters* documents the textures and patterns of the littoral zone, acting as both a time capsule of current ecological conditions and a tool for discussion. In the activist tradition, the work bears witness to a fragile ecosystem under threat, declaring: We are here. We are watching. Through mirrored compositions, it evokes pareidolia, prompting reflection on our deep yet precarious interconnectedness with nature. The work invites viewers to consider their own thresholds – where personal history, collective memory, and the environment intersect.

\$3,300

Min-Woo Bang

The artist in the studio

(Self-portrait after Rembrandt)

Oil on linen

My self-portrait in the studio is more than just a depiction of my physical presence – it is a deeply personal reflection of my journey as a migrant over the past 30 years. The studio itself can be seen as both a sanctuary and a space of transformation, where memories, emotions, and identity converge.

By positioning myself in the studio, I highlight the significance of this space in shaping my identity. It is not just a place where art is made; it is where memories are processed and transformed into something tangible. My self-portrait may serve as both a testament to my artistic journey and a meditation on what it means to navigate multiple worlds.

Not for sale



Robert Bennetts

Urban Musing

Acrylic paint on 300gsm Stonehenge paper

Disregarding where you are from or where you were born, whatever your religion or cultural background the suburban house you will live in is 'similar' to all other suburban houses. You are here and I am here and we share a great common denominator via the kind of dwellings we inhabit. This is the shared environment through which we can tell our stories and contemplate our future.

Musing on this I have represented these dwellings through ambiguous small paintings/drawings, achieving a similar but different image for each drawing replicating our complex urban environment.

\$2,000



Tharuka Bodaragama

Rooted in Time

Digital illustration printed on rice paper

Rooted in Time explores themes of legacy, transformation, and the enduring presence of culture within community. It begins with a young couple – my partner and I, who hail from different countries but started our lives together in Burwood – planting a sapling as an act of creation and hope. As time progresses, our forms dissolve while the sapling matures into a sprawling banyan tree, its branches sheltering a diverse array of life. Eventually the single tree gives way to an entire forest, symbolising the interconnectedness of generations and the stories that shape our shared identity. Blending themes of impermanence and continuity, Rooted in Time reflects on the way cultural narratives evolve, even as their origins fade. The banyan tree, with its vast canopy and aerial roots, becomes a living metaphor for heritage, resilience, and belonging – a testament to the idea that while individuals may pass, the stories they nurture endure.

Not for sale

WINNER – BURWOOD ART PRIZE – \$20,000

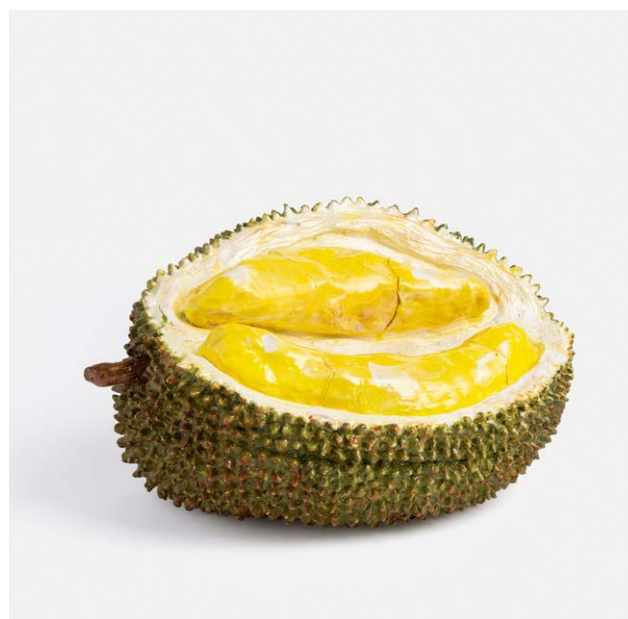
Mechelle Bounpraseuth

Durian is EXXY

Glazed earthenware

'Durian is EXXY' The durian is known as the king of fruits. As a child of refugees, disconnected from the motherland, I have only tasted the frozen flesh of one. Yet its taste symbolises prosperity and shared abundance. Since the cost of one is often a luxury, not one of excess, if shared with loved ones. The durian often divides, its smell and its taste is loved or misunderstood. This is symbolic of how most migrant children experience culture through layers, extensions and experiences that are not entirely perfect but there is sincere connection.

Not for sale



Kiera Brew Kurec

Lara, Victoria Street, 2024

Photography

'Lara, Victoria Street, 2024' is part of the series 'Громада portraits', a series of photographs of Ukrainian diaspora in their domestic environments, responding to paintings held in the Ukrainian Museum of Australia collection.

The photo sees the sitter reclined on a garden chair, dressed in traditional Ukrainian dress, wearing slides and set in the lush garden of Australian suburbia. The work explores the Ukrainian diasporas relationship to place, their displacement due to colonisation and imperialism and in-turn their participation in the ongoing colonisation of Aboriginal lands.

Kiera Brew Kurec is an artist and researcher living and working on Gadigal land.

\$2,800



Alex Brunner

I walked so far I forgot I was going nowhere

Acrylic

In life we have periods of liminality – an in-between of places, some people find it to be confusing, disorienting, but I find a deep comfort in it, there's nowhere I need to be, I'm free, I'm not constrained to being someone I can be myself, I see my artworks as a liminal space, and I find a deep comfort in it, a space of in-between as we can see the black lines signify direction, they go somewhere but lead nowhere, it's eternally stuck in going somewhere, it's almost the transition becomes the destination, and that's what I aim for in my art, to capture what it feels like to be in the in-between, because for my whole life I've lived in the Inbetween I've never really had a true identity, I'm always changing because I can't consistently feel like I'm somewhere, we'll I consistently feel liminal, the shapes to me are like signs, marking out. The landscape giving the landscape meaning, by making a destination in a place of endless transition.

\$400

Chantelle Monique Bubic

Connection

Oil paint

Connection is about the journey travelled across different lands and oceans, representing lines of time in migration, many have taken in order to get here. With all our unique cultures and heritages, we call Australia home. I am here due to my parents both leaving their birth lands and connecting in this beautiful country.

'Connection' reflects the unique nature of being Australian and having a multicultural background. 'I AM HERE' resonates to me on a deeply personal level, because it is the sole purpose of my existence, as my mother met my father in Sydney. Both of them had left their places of birth and travelled long distances in hopes of creating a new home here in Australia. Forming a 'connection' as many others have before them finding peace and happiness in a new land by integrating and learning a new language and new cultures. As we all live together with unity and harmony.

\$2,500



HIGHLY COMMENDED

Cristelle Cabrera

*Tupananchiskama –
“Until we meet again”*

Ceramic rough raku clay

‘Tupananchiskama’: In Quechua, we don’t say ‘goodbye’; we say ‘until we meet again’. This word carries the warmth and hope of seeing each other in the future in the afterlife. We see death as a celebration of new beginnings and a sacrifice of honour. Within my work, I reflect my Andean roots and portray an underworld God called a ‘Supay’, giving birth which signifies the birth of the underworld.

\$300



Simon Cardwell

I AM A Woman Of Iran

Photography

‘I Am A Woman Of Iran’ is a visual protest against the oppressive regime that denies Iranian women their fundamental freedoms. The act of throwing off the hijab symbolises the defiance of patriarchal control and a yearning for liberation. This artwork seeks to amplify the voices of Iranian women who courageously fight for their rights and a future where they can live with dignity and self-determination, saying I am here and here I stay.

\$2,950

Andriana Carney

Frog

Etching on BFK Rives paper

This print reflects my inner dialogue. Each character pictured in the print speaks to how I feel as a young non-binary person navigating mental health/growing up in our current age. The Jester is central in this piece, as my love of the comic has pulled me up from darker times throughout my 20s. Each body pictured notes my experiences navigating my own sexuality and gender. They are flamboyant, proud and solemn, emotions that I feel when thinking of my experiences as a Queer person. The character in the business suit pointing to the frog harkens back to the troubles I have with existing in the art world and trying to find my place amongst my peers. I am both the frog and the crudely dressed associate trying to throw things at the wall until they stick. The spider, devil creature and all seeing femme women at the top of the print encompass my love of the occult, punk, metal and darker parts of living.

\$250



Samuel Chan

Embrace

Resin, stainless steel meat hook, conte crayon

My practice is an exploration of my Chinese-Australian, queer, and former-Christian identities and their often paradoxical relationship with one another. Although seemingly the aftermath of a violent act, 'Embrace' is a positive symbol. The violence it portrays reflects a hard-won journey through the binaries of identity, speaking to the complex and nuanced process of dismantling the societal and religious constructs I was taught and internalised. The intertwining necks of the ducks serve as a gesture of forgiveness, while the tenderness of their embrace symbolises surrender and absolution.

Not for sale



Susan Chen

Blue and White Series – Pear Vase

3D printed porcelain and press moulded floral motifs

This artwork aims to encapsulate the cross-pollination of culture, ideas, aesthetics, and technology. A contemporary interpretation of traditional Chinese porcelain vases that have a rich history in both East and Western culture. The Chinoiserie style appropriated the aesthetics of popular East Asian design for the European market, which featured prominently on traditionally styled Chinese vases. To emphasise this cross-cultural exchange, the artist has further appropriated this concept by decorating the surface of the vase with a combination of floral species, which carry significance in both Chinese and Australian culture respectively. It also features Chinese characters that capture the essence of positive cultural exchange. The vase represents a tangible dialogue between the two cultures. It is printed in porcelain using 3D ceramic technology, while the floral reliefs have been crafted using traditional moulding techniques.

\$2,500



Jieming Cheng

I am the river

Acrylic paint, macramé cord, craft glue, on cotton canvas

Inspired by 'I AM HERE', this artwork reflects my evolving view on choice, identity and time. Heraclitus' words – "No man ever steps in the same river twice" – once fueled my obsession with making the right choices. I scrutinised every decision – conversations, friendships, education, career and achievements – believing that each moment occurred only once, demanding perfect judgement. This pursuit of perfection led to endless anxiety and regret. Every misstep felt irreversible, trapping me in self-doubt and fear of uncertainty. Instead of moving forward, I was paralyzed by what could have been.

Now, I see myself as the river – carrying my grief, mistakes, joy, and hope all at once. When faced with choices, the paths I take may differ, but I remain the same current, flowing through a single lifetime of existence. I no longer need to predict where I'll land; what matters is that 'I AM HERE'. I am the river.

\$230



Celine Cheung

7 Minutes in Heaven

Single-channel digital video

'7 Minutes in Heaven' is a documentation of a performance, in which I sensually kiss a mask with a blinking, back-projected composite of everyone who had been objects of my affection. The work plays on the uncomfortable nature of public displays of affection, while implicating the viewers in voyeurism, through a slow, mesmerising performance of a deeply intimate act.

Bringing the intensely personal into public view, the work proclaims 'I AM HERE' by asserting queer visibility. While it is not immediately apparent, the face consists of crushes of different genders. As a bisexual woman, a group that's at once invisible and objectified, I am interested in reclaiming agency over my desires and celebrating crushes in the cultural imagination.

Videography by Akil Ahamat.

Not for sale



Dennis Cho

Memory of Nature I

Filmed and edited the production process of Korean-Australian ceramic artist Kim Woo-chang's work

The moon jar, embodying the essence of Joseon-era (Korean kingdom that lasted from 1392 to 1910) porcelain with its gentle white hue, graceful curves, and ample, unadorned form. Korean-Australian Artist Woo-chang Kim has masterfully blended Korean and Australian clay to create a unique piece that encapsulates the life of the Korean-Australian people within a single moon jar. This process has been vividly captured through the lens of Dennis Cho, a Korean-Australian disabled artist who shoots with one hand, ensuring that the beauty and depth of each moment are preserved. This work, a harmonious fusion of two cultures, transcends mere pottery, holding the value of art that tells the story of life itself.

Not for sale

Christine Choi

Salt Lake Trail

Oil on jute

In April of this year, I went on a trip to South Australia, which had been on my wish list for a long time. The hills, endless plains, and pink salt lakes of my dreams did not disappoint my expectations. This painting is one of the Yorke Peninsula series. Admiring the Pinkish Salt Lake while driving off-road in the dust made me feel blessed once again. At least I was a witness to this wondrous spectacle.

\$2,000

Catherine Clayton-Smith

Protector

Acrylic on canvas

'Protector' is a constructed landscape that oscillates between abstraction and representation. I collect and combine fragments from my archive of photographs taken during daily walks and personal experiences alongside imagery from advertising, social and news media. In this painting, I seek to create a mindscape where viewers can enter into their own journey of associations. This process of looking visualises memories and speaks to the multi-layered way in which we perceive, process and experience the world in our current technology-dense digital age.

\$4,500



Olivia Collar

Liminal Selves – The Fluid

Oil on canvas

'Liminal Selves – The Fluid' captures my experiences as a bi-racial person navigating my sense of cultural identity within the dissonance of my Chinese-British background. Liminality, in terms of identity, refers to the psychological space, or threshold, between two polarities. Composed of oil paint on canvas, my work reflects how my identity does not conform to either one of these cultural polarities, but rather exists within the space between them; the liminal space. I aim to visually represent the fluidity that arises from my fragmented identity that enables me to embrace my sense of self and celebrate cultural diversity.

Not for sale

Zara Collins

Winter Woollies in a warm climate

Porcelain mid-fired slip, Southern Ice clay, oxides, underglazes, fired five times to 1200 degrees

'Winter Woollies in a Summer Climate' is part of a broader exploration of memory, loss, and connections between people and objects. My creative practice seeks to evoke the bittersweet nature of nostalgia – stirring recollections that are both comforting and poignant. Drawing from childhood experiences in a multi-generational refugee home, I reflect on the surreal contrast of an Australian Christmas heatwave against the Northern Hemisphere's winter traditions. Through the interplay of sensory perception and memory, my work bridges the past and present, inviting viewers to connect with their own histories, reflect on personal narratives, and rediscover the beauty in moments that might otherwise be forgotten.

\$385



Jellena Demartini

Memento mori (but I am here now)

Gouache paint on 300gsm paper

Memento Mori (but I am still here) is an interpretation of the 17th century vanitas still-life paintings through a cultural and contemporary lens. Memento Mori is a Latin phrase meaning 'remember you must die'. The precarious fragility of life is referenced through the broken Italian jug, extinguished candle and Breast Cancer pin.

I include my Siena il Palio scarf, tubes of gouache and ceramic Raffaellesco dragon; along with precious items, symbolic of my heritage, artistic practice and celebration of my breast cancer survivorship. Roman numerals MCMLXV – MMXXV denote my birth year and year of the painting.

Not for sale



Jessica DiCosta

Sono Qua (I'm Here)

16mm film

A portrait of the filmmaker's Sicilian Nonna who has progressive dementia. Her Nonna's day is spent in repetition and confusion but the one thing she never seems to forget is her love of dancing, especially to the Italian classic song Campagnola Bella.

Not for sale

John Edwards

Captain Thunderbolt Hiding in the Landscape

Oil on canvas

Narratives evolving from bushranger images are integral to a colonised Australian psyche. Characters were famed for stealing, philandering, mateyness and murder. Captain Thunderbolt was one such legendary figure, the longest roaming bushranger in Australian history. Less is known about the lives of the hardy, gun-toting women who travelled with these bushrangers.

The day-to-day duties of connecting with the land, of keeping up appearances in less than salubrious circumstances, suggests something of her grit, the grit of an Australian ethos of making do, of being a bricoleur and thriving. As such, my painting hopes to work as homage to all bushrangers and settlers that took pride in colluding, conspiring and connecting in order to survive.

\$3,500



Madi Feist

Bike Bayong

Bicycle tire, plastic protective mesh

The bayong, a traditional Filipino woven basket, symbolises resourcefulness, culture, and sustainability. Bike Bayong is constructed from discarded bike tires and protective plastic mesh, re-examining tradition through repurposed materials found in my immediate surroundings. By reinterpreting this form, the work embodies the resilience and adaptability of diasporic identity. Bike Bayong reflects an evolving tradition within a contemporary context, bridging past and present through necessity and transformation.

\$500



Michelle Feng

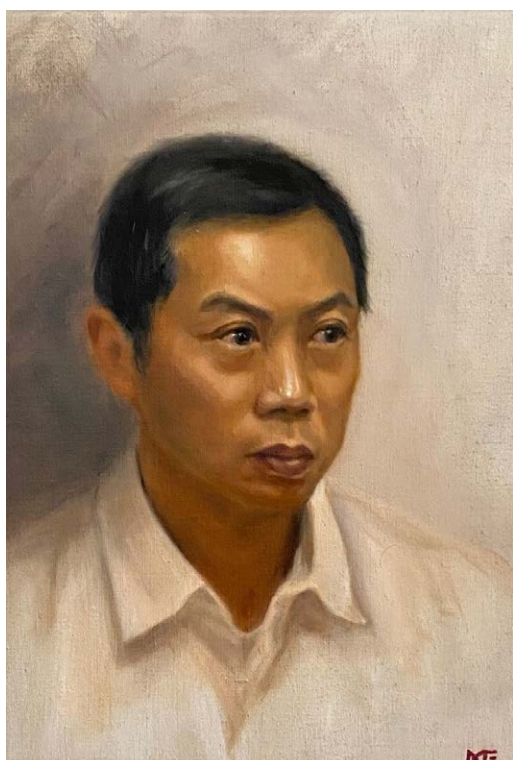
KK in Oz

Oil on canvas

In October 2011, KK arrived in Australia from Hong Kong, bringing with him a curiosity and desire to explore new opportunities. It was here he discovered his natural talent for painting, a skill that has shaped his future. He graduated from the National Art School, then further refined his craft at Waverley-Woollahra Art School and Julian Ashton Art School. KK's dedication led him to become a finalist and runner-up in several local art competitions, establishing himself within Australia's art community.

For his portrait, I chose to depict his face seamlessly emerging from the background. This artistic approach symbolises KK's effortless integration into Australia's multicultural society. His face stands out yet harmonises with the environment, representing how he has become one with his new home, contributing to the rich tapestry of Australian life while embracing the cultural diversity around him.

Not for sale



Oliver Fontany

Oliver and Batman are friends

Mixed media on reclaimed fabric, including, acrylic, embroidery with cotton, digital image transfer

Oliver Fontany is an autistic multidisciplinary artist with a deeply autobiographical practice. He uses art to communicate and record things about his life such as places he's been, important people to him, his special interests (such as Rugrats, Batman and VHS collecting) and rituals around his creative making such as painting his face and using repetitive motifs such as alphabets and sequences of numbers to create patterns in his art.

'Oliver and Batman are Friends' is a tapestry that captures many of these aspects of Oliver's life. Sewn and collaged together are Batman and Rugrats materials he received as gifts from friends and support workers, paintings he has made of VHS cover art, and a self-portrait of him painting his face included both as a painted portrait and as transferred still from an animation the artist made of himself performing the ritual.

\$550



Kathy Forrest

Echo of Place

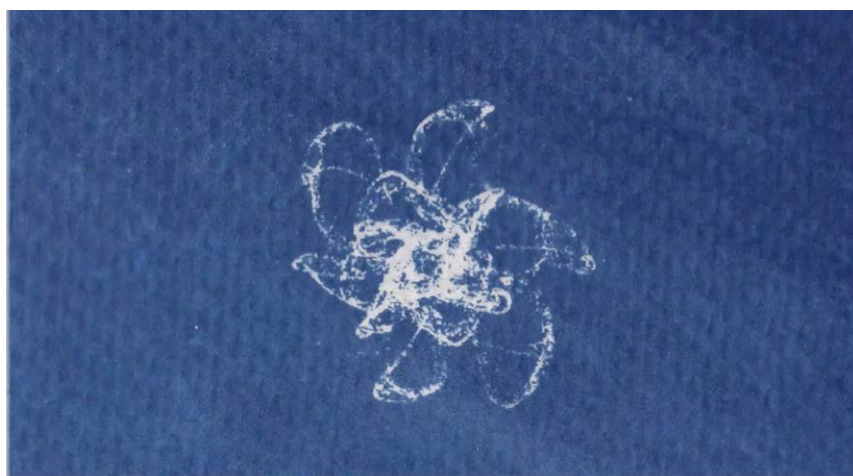
Indian Summer clay, glaze

'Echo of Place' embodies the relationship between clay and landscape, maker and memory. It reflects the quiet resonance of nature – the way time shapes both the land and those who walk through it.

This vessel is inspired by the ancient eucalypt forests of Tasmania – trees that have stood for centuries, witnessing time unfold. Through clay, I capture the textures, rhythms, and quiet presence of these landscapes, translating my experiences from hiking and exploring into a tangible form. Clay, like the land, holds memory. Its malleability allows me to shape impressions of the places I visit, while the firing process echoes the transformation and endurance of the natural world. Just as timber reveals its grain over time, this ceramic piece carries the imprint of process and place, a reflection of both the fleeting and the timeless.

'Echo of Place' speaks to the deep connection between landscape and maker – how nature shapes us, how we observe and honour it, and how art becomes a vessel for memory, belonging, and presence.

\$350



Leila Frijat

Passing Through and Along

Framed cyanotype prints & single-channel video (56 seconds)

'Passing Through and Along' is a celebration of the creative collective process of familial myths. It draws upon a recorded conversation with my mother, shared over coffee. The audio is passed through an audio-reactive visual program, where her voice modulates an amorphous form. This was then stitched back together into a 640-frame cyanotype animation.

As the story is passed back and forth between digital and analogue mediums, it increasingly falls out of sync with the original tale. It is further distanced in its translation from Arabic to English, the story rendered into a series of statements. Framed keyframes of the animation accompany the video, revealing sections omitted from the final piece. These moments reveal little moments of my mother's character – her dark humour, quiet stillness, and dramatic proclamations about life. Passed along to me, I chose to have these remain untranslated, keeping them sacred to a moment shared.

\$500

Kosta Giitsidis

For My Grandmother

Oil paint on tile

My beloved grandmother is an integral part of my life. Her stories and traditions shape my identity. Being a Greek immigrant to Australia, she endured much sacrifice, upheaval and hardship. My work explores the intricacies of identity: the journey of life; the way emotional and cultural connections breach geographical distances; peoples small mannerisms. Kitchen tiles are used as an unconventional surface, where the essence of her personality is expressed through the practise of cooking. I have represented her life in this country, but also my deep reverence and respect for her, creating an enduring legacy for me here in Australia.

Not for sale



Hannah Goh

The oriental gaze

Acrylic paint on canvas

This artwork was painted in acrylic paint on canvas, embodying the statement 'I AM HERE' as the female subject stares out into the audience. The captivating gaze and the size of the portrait working in harmony to demand attention from its viewers. The Asian female calls us to acknowledge her presence, for she 'is here', her beauty held within art.

The painting itself celebrates oriental beauty which can often be over looked within a western society. Her gentle slanted eyes, soft pursed lips, porcelain skin and the pink hues in her cheeks. She wants you to know of her presence, acknowledge it and celebrate the intricacies of her oriental charm. For she is here to represent the large group of ethnic females that have to project their beauty in a society governed by western ideals.

\$2,000

Ming Guo

Rescue

Acrylic on canvas board

The work was inspired by the many rescue workers across our States who help our local communities deal with natural disasters, all too often. This work aims to capture the scene of a recent flood with dark skies, rising water and a fearless volunteer rescuing a child in need.

\$550



Tahlia Henderson

Ancestral emblem / Unwelcome weed

Watercolour and gouache on 300gsm paper

A Scottish thistle thrives on Gadigal land. A symbolic emblem of resilience in Scottish history, now grows here as an invasive species of weed. My Great Grandfather settled here in the early 1900's after arriving from Glasgow on a ship. I've heard he was stubborn and a bit of a rascal. There are stories that he was an illegal bookie running his business in Five Dock. There's family rumours that there might be a stockpile of money lost within the walls of his old home. He died young and so did his secret.

I am here now, on Wangal Country – just a few suburbs away from my Great Grandfather's old house. Through my paintings, I explore and learn about the ecosystems of local bushland; at the same time, honouring First Nations knowledge and understanding of Country.

I am a descendant of immigration and acknowledge that this was and always will be Aboriginal land.

\$1,800



Kayra Hincal

Speaking in Tongues

Single-channel video

'Speaking in Tongues' explores the vilification of 'the other' throughout Western media, shining a spotlight on Muslims from Western Sydney suburbs. My work aims to bring attention and awareness to the negative impacts this demonisation has on minority communities and their identities. As a young Muslim creative who has grown up in Western Sydney, I acknowledge the importance of using creative platforms and spaces for advocacy and voice. My film, experimental in nature, uses the medium of moving images to showcase diversity, community and individual identity. Through heavy editing and adding of excessive grain to 'distort' images, I intend to artistically and abstractly mirror the distortion of the truth in the media. Thus, shining light on manifested false realities and identities created regarding minority ethnic, cultural and religious groups. Our voices matter and must be heard.

Not for sale

Morgan Hogg

Don't Cry My Moko

Video

'Don't Cry My Moko' acts as a healing space for us to piece ourselves together. An unfinished Tivaevae and a pearl trapped in its shell, an act of infinitely navigating ourselves and our ancestral lineage.

The film recites a narrative my mum told me when I was younger, a story of the term 'Moko'. 'Moko' being both the god of the lizards and that of a grandchild in Cook Island Māori. In utilising this story, we can hear the complexities of passing storytelling knowledge onwards – how we sound, how we explain and how we feel reflecting back.

Recognising the 'enua we stand on and the place we originate from, this work investigates the familial diasporic materiality that is interwoven throughout our histories. Making us question and doubt our level of pasifikaness that we hold, a breaking point of feeling Plastik.

Not for sale



Yinxia Hu

Song of the Sea

Gouache paint

'Song of the Sea' is a celebration of the harmonious coexistence of the beauty of nature, and a profound exploration of the human spiritual world.

Using gouache paint on glossy board paper, the artist combines Chinese and Western painting techniques to create an abstract expression of the underwater world of relationships.

Inspired by observation of the depths of the ocean, the painting shows the magnificent landscape of nature, while expressing people's yearning for dreams and love, and the pursuit of multicultural tolerance and harmony in the real world.

Words on the painting: *Riding on the wind from the sky to the sea, and everything of the world shares joy together.*

Not for sale



Dylan Isted

Aliens in the attic

Watercolour and
colour pencil on paper

Dylan Isted has been a member of Studio ARTES for almost two years and takes pride in making art. Dylan often uses paint, colour pencils and POSCAs to create colourful abstract artworks. Dylan is proud of his identity as an artist and his creativity allows him to be part of the greater community. Dylan feels happy when he shares his art with the people around him.

\$350

Vishisht Kalra

Brown Is Beautiful

Collage, printed magazine paper on card

A curated presentation of the few printed accounts of South Asian culture across several archival magazines allowed for a unique offering: an exploration of Brown resistance, joy, accomplishment and evolution, recontextualising monolithic perceptions of South Asian society and unveiling a vibrant cultural epicentre of hope, shared community and ambitious personhood. Did our stories matter? Were our voices being heard, and how do we ensure their lasting impact? Through the empowering separation of South Asian beauty from a globalised aesthetic perception, the work uncovers how a society driven by determination and connection can continue to evolve and thrive in modern contexts.

Not for sale



Zeina Kara Ali

The foyer

Acrylic on canvas

My paintings reflected my feelings of nostalgia towards my childhood through the portrayal of the places where I grew. I paint the unique character of the towns and locations in my homeland and the structures within them. I carry the details of these places in my memory, and I attempt to bring them into reality through my work, amalgamating the old with the new by capturing a passage in time with characteristics of the present. The foyer represent a traditional Lebanese house renovated to become a guest house, but still conserving its authenticity and legacy.

I am here to show the community, through my work, my culture and my roots and how they affected me to become who I am now. I am a mixture of all the places I have lived and all the cultures I connected with... From Asia, to Africa to Australia, I have lived a rich life that I am intended to express through my art.

\$750



Banipreet Kaur

Spiritual Wanderlust

Acrylic and oil paint

My surrealistic oil painting embodies the theme 'I AM HERE' by exploring my profound connection with God and the interconnectedness of the human experience. Through dreamlike imagery and symbolic forms, the work reflects the divine presence within all of us, transcending individual boundaries to unite us in a shared spiritual journey. The painting invites viewers to contemplate their own existence, fostering a sense of unity, celebration, and awe, while evoking a deeper understanding of our collective presence in the universe.

Not for sale



Gene Kelaheer

Mitjaangaay

Acrylic on canvas

I'm Gene Kelaheer, a Ngiyampaa Wangaaypuwaan Pilaarrkiyalu man from Western New South Wales. My Country stretches from Cobar to Lake Mungo, steeped in history and culture. Pilaarrkiyalu, meaning 'Belah tree people', reflects our deep connection to the land, which shapes my identity. My art is inspired by my Great Grandfathers story of Robin Red Breast kills Waaway. This story ties me to my culture, Country, and the Ngiyampaa language, reminding me of our traditions and resilience.

Through my work, I honour the resilience and the ongoing strength of my people. The story of Robin Red Breast and Waaway speaks to the profound knowledge of Mount Manara NSW and Country – underground water, life cycles, and essence. The theme 'I AM HERE' reflects my role as an artist and cultural custodian. I aim to inspire celebration, dialogue, and cultural continuity, bridging traditional and contemporary storytelling.

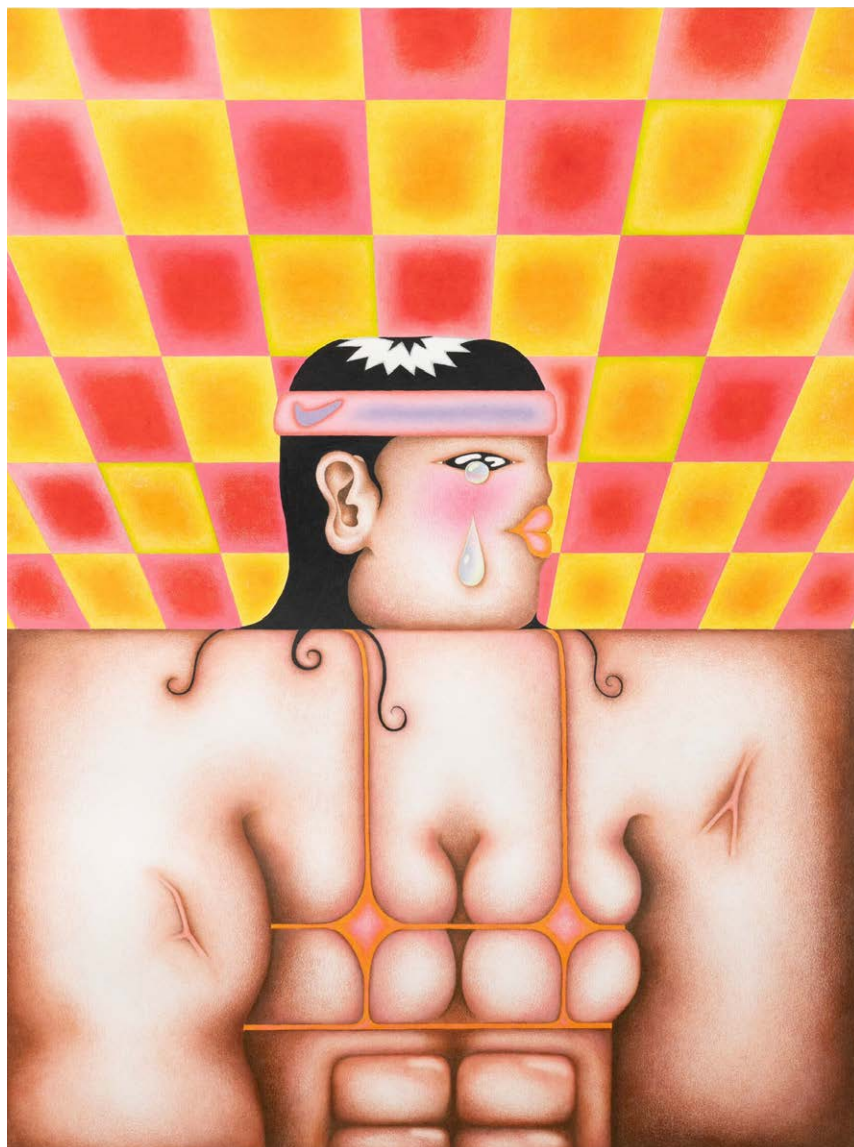
\$650

Bridget Kelly*Bronte Beach*

POSCA marker on paper

Bridget Kelly is an abstract colourist artist, with a chromosome to spare. Bridget's unique mark making and dizzying colour combinations are created using POSCA pens on paper. For this artwork, Bridget has represented Bronte beach, a place she likes to go to with her family in the summer. Bridget chose to use dots and abstract shapes to represent the beach. Bridget says she does dots because 'I love them'.

\$450

**Haein Kim***Hard Body Soft Emotions*

Pencils on paper

This piece is a declaration of presence, power, sexual liberation and identity. East Asian women are often expected to embody fragility, but here, strength takes center stage – both physical and emotional. Her muscular form defies stereotypes, reclaiming space for Asian women who don't fit the delicate mold imposed by culture and media. Yet, strength doesn't mean invulnerability; her tears are a reminder of the depth and humanity within resilience. Growing up without representation, I longed to see Asian women portrayed with complexity. This artwork is my flag: I are here – unapologetic, powerful, and real.

\$25,000



Zachariah Kim

Bicultural?

Oil paint on canvas

The artwork incorporates the theme: I am here; through it's exploration of a collective experience of bicultural conflict. People often struggle to juggle their identity within two diverging cultures, this experience often hurtful and confusing. However, I want to signify that this struggle forms new unique and diverse cultures unique to the multicultural landscape of Australia, signified through the use of strong vibrant colour's in contrast to the melancholy esthetic. The unique identity founded in the midst of bicultural conflict is abundant in Australia and should be celebrated.

Not for sale



Sarah Louise Kinsella

Samuel

Captured footage using Canon 5d Mark III, with singular front and back studio lighting, green cellophane, and a hand-painted wooden backdrop.

The question Samuel asks me at a cafe when we meet for the first time was, "Have you ever photographed black skin before?" "No, I haven't", I responded immediately. But my feelings lingered. I was embarrassed. I felt ashamed by that. Seemingly unfazed, Samuel begins to describe the colours and lighting that works well on black skin. This was my lesson.

He tells me about how he enjoys the form of dance, then gets up from his chair and creates bodily structural movements at the cafe. He has my full attention.

The captured footage invites the viewer to get a glimpse into the authentic self of Samuel (from my perspective and experience). The visuals are a direct response to my learnings from Samuel. A strong and confident individual, Samuel's roots belong to Sierra Leone, West Africa. Moving to Australia at the age of four, he has never lost clarity of his identity. It was my honour to capture this celebration of identity.

Not for sale



Olivia Lai

The Disconnect to Culture (They hate us)

Acrylic paint on canvas

My artwork focuses on the conflict with identity, for the longest time I've had a disconnect to my culture this was exacerbated by COVID-19 when Asian hate skyrocketed – made worse if you were Chinese (which I am). I had people making nasty comments about my race, asking me if I ate cats or dogs, which I'm sure others can relate to. Despite being born an Australian, I don't feel quite Aussie enough, and because of all the Sinophobia I never wanted to be more 'Chinese', in other words, I rejected who I am (symbolised by the hand pushing away the food). The painting focuses on the current online hate received by many communities, these are REAL comments I found whilst scrolling on social media. The table features many iconic foods from India, Australia (including Indigenous Australians) and China as food unites the people and I hope for kindness. Additionally 25% of all money I make on my artwork will go towards a charity through my school.

\$230

Jasmine Laney

In The Heart of Burwood

Oil on canvas

My painting 'In The Heart of Burwood' captures the beauty of cultural harmony in Burwood Park, a place where diverse communities gather and traditions thrive. Inspired by my own delight in witnessing the elderly Chinese community perform their traditional dances and seeing families of different ethnicities come together, this piece reflects the interconnectedness of cultures in a shared space. The colours reflect the vibrant emotions that come to life through community, capturing the harmony of diverse cultures uniting in beautiful ways. This composition is both a celebration and a personal statement of my belonging within the Burwood community, while highlighting the richness of its heritage.

Not for sale



Rachelle Lawler

I Was Looking For an Island, 2025

Acrylic and pigment on canvas

In response to 'I AM HERE', 'I Was Searching For An Island, 2025' explores the yearning for belonging within shifting landscapes of identity and memory. Using layered washes and bold pigments, I capture the tension between movement and stillness, reflecting the search for connection in a multicultural world. The work invites viewers to explore their own inner landscapes, recognizing that the present is shaped by our past journeys. This piece is not just about finding a place, it's about understanding that our histories, experiences and dreams anchor us in the ever-evolving tapestry of community. I am here, we are here.

\$1,850



Bella Layone

Veil

Cement, sand, hair

Veil explores the tension between control and autonomy through material and form. As a woman from the Middle East, I reflect on how societal structures restrict women's identities and voices. This sculpture – a cement block embedded with human hair – symbolises that struggle. Hair, often tied to self-expression and personal agency, becomes encased within cement, illustrating the fragility of autonomy within rigid systems. The use of concrete represents restriction, while the hair, a symbol of femininity and identity, remains trapped, conveying the silent but persistent battle for freedom.

\$600

Hannah Layson

Yiayia – an ode to Marrickville

Oil paint on canvas

This portrait captures Eleni sitting in the sun: she wears a floral shawl, as the day was brisk, and gold earrings to compliment her skin. Eleni's likeness is a celebration of her age, features and heritage. It tells a story of a once uncertain future, hope, and the endurance of discrimination, adversities no longer faced. She's undeniably Greek, her features a resistance to the scrupulous demands of youth and beauty. Although I only somewhat resemble her, I hope in my old age I bear Yiayia's likeness, by letting my wrinkles deepen, spoiling my grandchildren, and wearing shawls when it's cold.

Not for sale



Kingston Lee

I am here. I have not disappeared. I matter.

Black and white self-portrait. White Chalk color pencil on black thick paper.

This artwork is a powerful statement, conveying deep emotion through high-contrast lighting and shadow. The subject's face emerges from darkness, illuminated by a stark light, creating a sense of isolation and introspection. The eyes, turned slightly to the side, suggest fear, resilience, and hope—feelings often experienced by those struggling to be seen.

The theme 'I AM HERE' resonates strongly. It represents a voice that has endured pain yet refuses to be erased. The darkness symbolises domestic violence, school bullying, PTSD, depression, and racial discrimination—silent battles many endure alone. Yet, the light on the face is a testament to survival and the fight for existence.

This piece declares: I am here. I have not disappeared. I matter. It amplifies the voices of those who have suffered, reminding them they are seen, they belong, and their stories deserve to be told.

\$420



Hyun Hee Lee

Fragments of Memories

Silk, organza, chalk, silk thread, Korean hanji paper

I migrated to Australia from Korea over twenty years ago and have always attempted to retain a connection with my culture through my artwork.

This work is inspired from memories of my Korean childhood, where origami, drawing, painting and paper cutting were much loved children's activities. The collection of these gentle memories, often unreliable and fragmented, are filtered throughout my work and expressed as broken and cut pieces of the Korean text re-assembled to create a new stories. I have used both the positive and negative shapes throughout my work, reflecting the importance not only of what we remember but also of what we have forgotten.

I am here now and the memories of these fundamentally important times inspire a sense of comfort and provoke cathartic and meditative emotions in me, ultimately acting as a conduit to my family and the Korean culture that has shaped my life.

\$5,800

Namsoon Lee
Shades of the Rain
 Oil on canvas

This artwork is a tribute to the life-giving power of rain. Imagining the moment when rivers emerge in the red desert, the stylised rain and clouds symbolise transformation and the renewal of life.

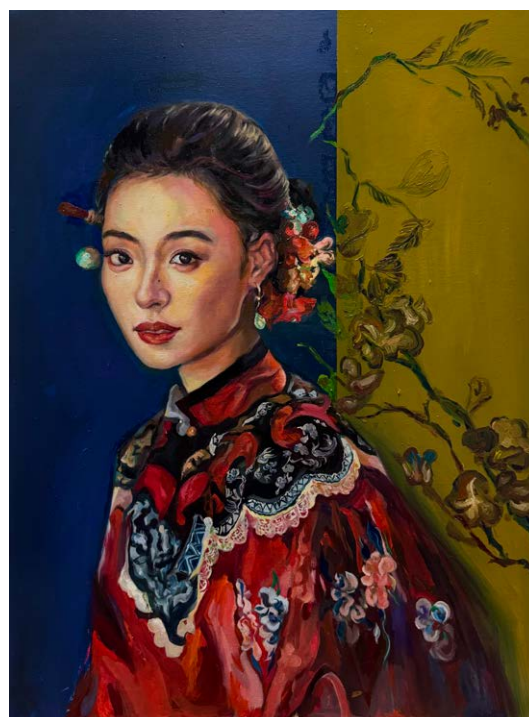
\$1,500



Gabriel Lim
From the shadows
 Photography

My work's depiction of an illuminated face in a sea of dark shadows is representative of the power of the individual, to rise from hardship and emerge victorious.

Not for sale



Jessica Liu
I AM HERE
 Oil painting

For years, I struggled to fit into both cultures – too Chinese for Australia, too Australian for China. I searched for a place where I truly belonged, but the answer was always just one or the other.

Dressed in traditional Chinese clothing, the figure represents me. The yellow behind me reflects my roots – my culture, traditions, and ancestry. Which is always going to be part of me. The blue to the left symbolises my journey into an Australian identity. The sharp contrast between them isn't just color – it reflects the reality of my transition.

I am not just one or the other. I am both. And in this space between, I am here.

Not for sale



Rosy Lloyd

Resilience

Oil on wood

Resilience.

I am here.

What does resilience look like? And when held up against the night sky, against the trees, would it be warm and bright? Would it flicker like fire?

Plein-air paintings in the city and around NSW have led me to consider what of me I am seeing as I stand and observe the landscape and how we bring our memories and ourselves into our paintings.

\$1,700

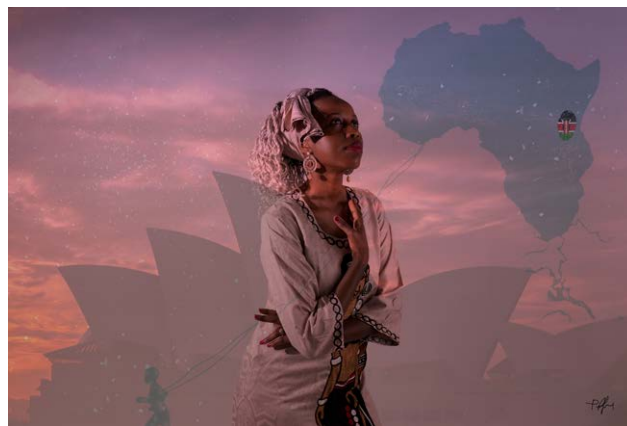
Mia Lovelock

Red Boot Culture

Earth pigments and acrylic on fabric over canvas

A central female figure asserts her presence wearing a red boot – an emblem of power, passion, and courage. Red shoes symbolise one's ability to command attention and stand out, reflecting resilience and strength. I have painted onto a sheet of fabric shaped as a piece of spotted gum bark, drifting on the waters of the Yuin and Kulin nations. This speaks of the ongoing challenges of two worlds – Indigenous culture and European settlement. Taking inspiration from European abstract art, I have integrated my Indigenous heritage into this work, using signs and symbols from the Kulin and Yuin nations on my father's side. In *Red Boot Culture*, I subtly yet boldly declare, 'I AM HERE' as an English Yuin Kulin female artist, with my work that honours cultural identity while embracing contemporary expression.

\$3,500



Pilar Lopez

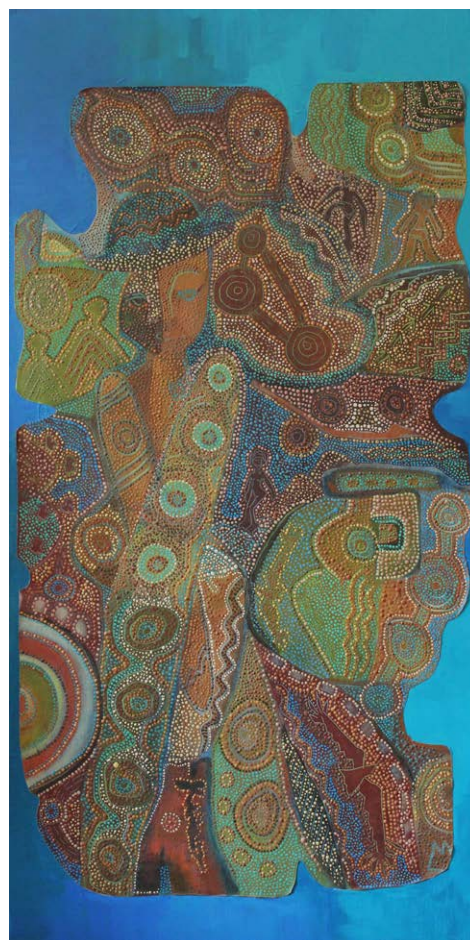
Safari ya Ujasiri – A Journey of Courage

Digital photography

'I AM HERE' resonates deeply with Mumbi's journey from Nairobi to Australia. Her artwork captures the duality of her identity, blending vibrant Kenyan heritage with the Australian landscape she now calls home. Through this evocative image, Mumbi explores the challenges of cultural adaptation and the triumph of creating a new identity. The photograph symbolises hope and represents her leap of faith. Surrounding it are visual narratives of isolation, discovery, and ultimately, belonging.

This visual story affirms: 'I AM HERE', with all my experiences, ready to shape my new home.

\$300





Fiona Macpherson

Monolith

Oil and acrylic on canvas

Tracing its origins from a range of digital image archives, 'Monolith' embodies the elusive nature of photographs and their narrative capacity as artifacts.

\$2,900



Gabby Malpas

A pair of temple vessels

Coloured underglazes and gold lustre on white earthenware, wheel thrown, tripod vessels with applied decoration

I am a Chinese adoptee.

I am an immigrant.

At 59, I am reclaiming my heritage in my own way.

My life experience is not unique: many generations of immigrants over time lost their language and culture in their desire to assimilate.

These are my interpretations of temple vessels, using clays, tools and materials available in Sydney. They are not a symmetrical pair because life is not perfect. The colours are influenced by Peranakan porcelain and the clay flowers with piped centres are my take on those little gem biscuits sold everywhere through SE Asia.

\$2,000

WINNER – BURWOOD LOCAL PRIZE – \$2,500

Anjani Mane

Fruits of Their Labour

Gold foil, silver foil and gouache watercolour hybrid paint on handmade paper and card paper

Grandpa never completed his priest training, Grandma arrived in Perth with only a mother and a suitcase, अण्णा (Grandpa) left his family's fields to pursue an education, आजी (Grandma) was sent away from home to avoid her father's fury as a first-born girl. All my elders meditated and passed this practice to me. When I am quiet and alone, I contemplate their stories and they nourish me. The fruits, the culmination of their efforts, feed the birds that portray facets of my identity. They enable my tree, my story to thrive and grow. They enable me to be here, now.

Not for sale



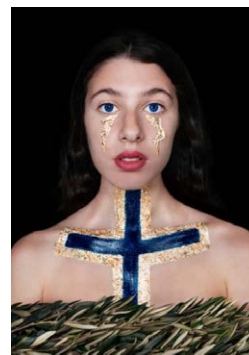
Natalie Marcinkus

Mum and Me with the Patterned Flower Vase

Acrylic paint and POSCA markers on canvas

My name is Natalie. I painted a self-portrait of me with my mum because I live with her and I like helping her out with cleaning up the house because she can't do it anymore. This painting represents me because mum and I are close. I like to paint flowers because they come up in my brain a lot. They make me feel happy and good. I made this painting at Studio ARTES, a supported studio for adults with disability.

\$500



Kiki Margetis

Eyes on Me

Photomedia

'Eyes on Me' explores the enduring presence of the Ancient Greek Eye as a symbol of identity, protection, and cultural heritage. Through evocative photography, my work reveals how this emblem transcends time, incorporating mythology into contemporary meaning. Each image, whether depicting entrapment, faith, vanity, or resilience, asserts the power of symbols in shaping personal and collective cultural narratives. 'I AM HERE' resonates through this visual journey, inviting audiences to reflect on their own connections to cultural storytelling and the unseen forces that shape belonging and self-perception.

Not for sale

Justin Maroney

Game Day

Acrylic paint and POSCA marker on canvas

For as long as I can remember I've been making art. I like using crayons, textas, magazines, markers and POSCAs in my art. I like to have a story element in my art. This artwork depicts me at a Swans AFL Game. I chose to do an artwork of me at a Swans Game for this art prize because I love the AFL and it is a big part of my identity. I feel happy when I make my art. I hope everyone sees my art. This painting was made at Studio ARTES, a supported studio for adults with disability.

\$500





Jacquie Meng

Infinity Tombstone Clock

Glass, sculpting resin, Swarovski crystals

Infinity Tombstone Clock is a mosaic clock, which borrows imagery from Chinese art archives and Han Dynasty tomb gates. This uncanny distortion of culturally grounded imagery role-plays a clock. It thinks about the emergence of new identities, chance encounters and transformation. Numbers are not the priority in this clock, time does not need to be told but goes into flux. I am placing ancient symbols and imagery into new contexts, turning tombstones from my ancestral heritage into functional sculpture. This says something about the way that traditions and cultures travel through time and space to reflect the non-fixity of diaspora and being.

\$2,800

Harry Merriman

Swallow me Whole

Inkjet print

Within 'Swallow me Whole', I have used collage as a catalyst to explore the various representations and symbols of 'Australianess'. This exploration comes from my own inwards reflection of who I am and how my family history has been perceived by others and myself. Growing up in rural Australia, coupled with my long family history of working the landscape, has led me to question notions about how we, as Australian's, perceive the history and legacy of our colonial past. Through this work, I want to question and also accept the theme 'I AM HERE' in relation to my own physical presence within the Australian landscape and how I reconcile this personally and with audiences.

\$1,500



Gerrie Mifsud

Ornamental

Photography

Ornamental is a tribute to cultural identity and heritage, blending traditional Chinese Hanfu with Miao accessories. Inspired by intricate vase motifs, I painted ornamental designs onto the models' bodies, transforming them into living canvases of history. The vintage oil-painting-inspired backdrop enhances the timeless essence of each portrait. Through this fusion of past and present, this portrait declares, I am here – a reflection of cultural pride and continuity. It honours Chinese craftsmanship and tradition while reimagining them in a contemporary artistic form, bridging generations and celebrating the enduring presence of cultural identity.

Not for sale



Cecilia Mok

Heritage

Watercolour and ink on paper

'Heritage' refers to traditional heritage prints I create as a surface pattern designer using symbolic elements relating to my Chinese Australian heritage. I struggle to understand my place as a designer and an artist – is decorative design considered art? Why is craft valued far less than fine art, when it requires the same time and skill? What could be more valuable than creating something to bring joy to the viewer or user? Can design as a garment print, a home wallpaper, a handwoven basket, an embroidery, or a piece of pottery, made soulfully by artisan hands be valued as art?

Not for sale



Helen Mok

Returning to the Heart

Sterling silver, copper and steel.



These small sculptural works can be displayed on a plinth or worn as brooches, using the body as a platform for expression. As wearable art, they serve as quiet yet powerful markers of presence – an assertion of 'I AM HERE'. Their placement on the body creates an intimate connection between the wearer and the viewer, embodying both personal and shared experiences.

This series of three leaf-shaped sculptural brooches explores the enduring bond between mother and daughter. Inspired by the Chinese saying '落葉歸根' (luò yè guī gēn) – 'fallen leaves return to their roots' – the work reflects the natural cycle of life: growth, change, and return. A mother nurtures like a tree, her love flowing through the veins of a leaf, sustaining new life. Though leaves may drift away, they inevitably return to the earth, enriching the roots from which they came. In the same way, a mother's love never fades – it lives on, carried within her child's heart.

Through these metal brooches, I imprint saw-pierced images of my daughter, transforming nature's symbolism into wearable art. Worn close to the heart, each piece is a quiet declaration: 'I AM HERE'. It speaks to the unseen yet ever-present connection between mother and child – love that lingers, returns, and endures, always finding its way home.

Not for sale

Nicole Molineux

Family of butterflies flying over the beach

Acrylic paint on canvas

Nicole's practice involves drawing and painting bright, joyful and whimsical artworks of creatures and landscapes. Nicole finds artmaking relaxing and enjoyable. For this artwork, Nicole decided to paint a landscape with a family of butterflies. Nicole chose to paint this scene because butterflies are one of her favourite creatures, she thinks they are amazing. Nicole's bubbly personality is clearly reflected in the wonderful artworks she creates. Nicole made this artwork at Studio ARTES, a supported studio for adults with disability.

Not for sale





Joanna Murra

Bintanas

Digital art on jacquard tapestry

'Bintanas' explores the context of home, examining how personal histories, collective memory, and heritage reshape identity within the Filipino diasporic experience. It challenges fixed notions of identity and belonging, highlighting the fluidity of home as both a physical space and psychological construct shaped by memory and reality. The metaphor of traditional Filipino windows as portals between past and present symbolises the permeability of memory and heritage, reflecting dual cultural narratives. Central to the work is a maternal image, evoking the nurturing force that anchors the sense of home amidst change. By recontextualising family photographs into digital collages, 'Bintanas' bridges cultural binaries, inviting reflection on the resilience and continuity of identity across generations. The tapestry embodies the double consciousness of diasporic communities, highlighting the collision of heritage and contemporary life.

\$2,500

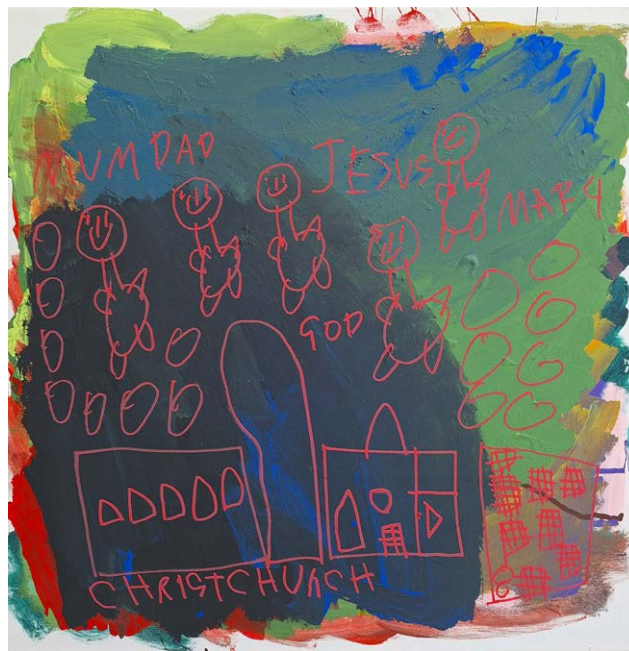
Sarah Nguyen

HALF (một nửa)

Acrylic and gouache on canvas

When I was very young, my grandmother would take me to different places by train. During these rides, people would frequently ask here, "What is she?" Her response was always the same: "She's half Anglo-Australian, half Vietnamese". This response created a vivid image in my mind at the age of four – an image of my body split perfectly in half: one side white and blonde, the other Asian with straight dark hair. In my work, I wanted to recreate this experience and express the duality and conflict I felt growing up, not knowing what my identity was. I wanted to express my mixed feelings, from being called a "W*g" by a group of Vietnamese girls in high school, to meeting my first boyfriend (who was of Vietnamese and Hong Kong-Chinese descent). Through his positive encouragement and presence, I was able to embrace and celebrate my Vietnamese heritage.

\$890



Leonardo Napoli

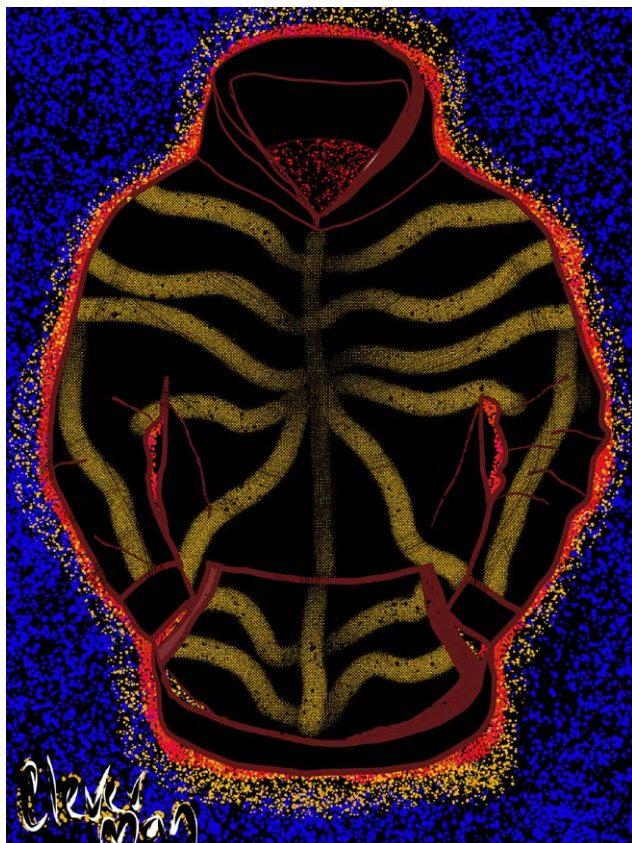
New Zealand Heaven

Acrylic paint and POSCA marker on canvas

Leonardo's artwork depicts a drawing of a building in Christchurch, New Zealand. Above the building, he has depicted what he refers to as 'New Zealand Heaven'. Leonardo has represented his Mother and Father in New Zealand Heaven alongside God, Jesus and Mary. Leonardo chose to draw this scene as it represents things that are very important to him. Leonardo made this artwork at Studio ARTES, a supported studio for adults with disability.

\$300





Philip Orcher

Clever Man

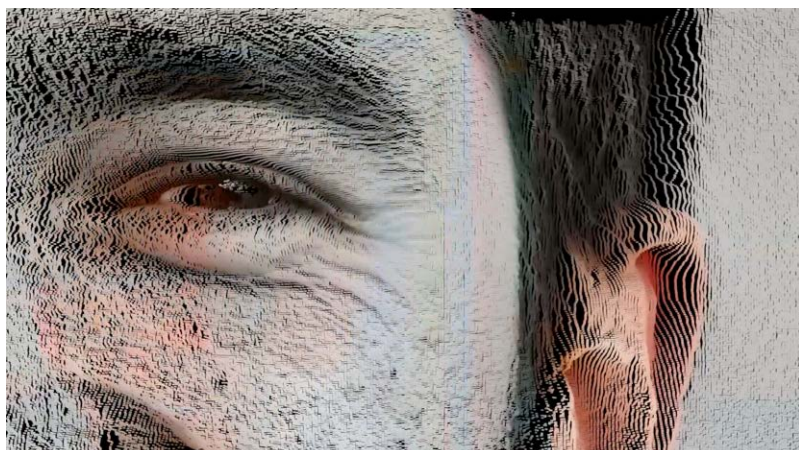
Digital (Adobe Fresco)

I call this piece 'Clever Man'. It reflects what it feels like to be Aboriginal in 2025, especially after the referendum. The hoodie, a modern and familiar item, is transformed by traditional war paint – a symbol of strength, resilience, and cultural pride. Yet, the figure inside is missing, representing the invisibility so often felt by Aboriginal people.

Even when our culture glows brightly and our identity radiates strength, society can still choose not to see us. The bursts of blue, red, and gold surrounding the hoodie symbolise our energy and spirit, enduring despite being overlooked. This piece is not just about erasure; it's about survival, pride, and defiance.

'Clever Man' is a statement: "We are here. Even when unseen, we endure." It's a call to acknowledge and honor the strength and resilience of Aboriginal people, whose presence and culture remain vibrant, unshaken, and unbreakable.

\$300



Ollie Poppert

Unreal

Digital video file

In the face of an increasingly blurred distinction between human and artificial life, the assertion 'I AM HERE' takes on a profound significance. As technology continues to reshape the boundaries of existence, this declaration serves as a testament to the enduring presence of humanity.

'Unreal' presents an exploration of this intersection, leveraging the cutting-edge capabilities of a Generative Adversarial Network to create 85 AI-generated portraits. These synthetic likenesses prompt us to reconsider the nature of identity and what it means to be present in a world where the lines between carbon and artificial life are rapidly dissolving.

Yet, amidst this sea of technological advancements, it is the meaningful personal and shared cultural experiences that continue to define us. 'Unreal' invites us to contemplate the tension between authentic experiences and the artificial realities that are woven into the fabric of our lives.

\$500



Sadhana Peterson

A Weight On My Mind

Ceramic

This work is about the weight of mental health on a young body becoming old before its time.

Not for sale



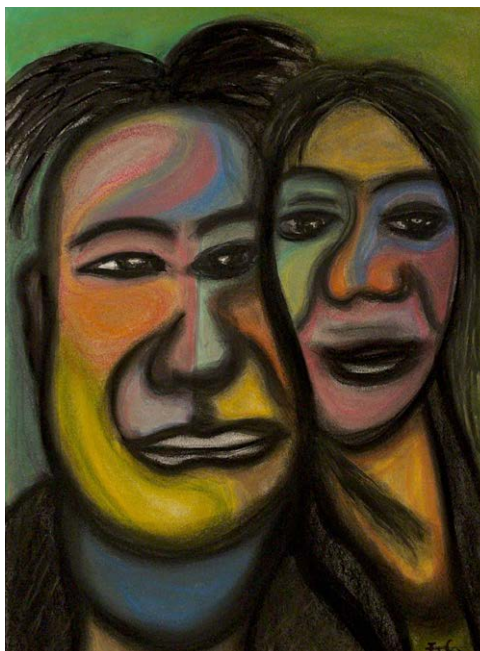
Ella Qiu

Let's go take a dip

Oil on paper

Jennie is the embodiment of the ocean, sparkling and clear, bubbly and fun to be around. This photo was taken when we went to the beach in the holidays, Jennie had just come home from snowy America and this painting perfectly captures the joy she felt in that moment. Being in the water is where she feels like herself the most, grounded yet completely free. In the ocean is where she feels so alive and happy. That is where you'll find Jennie is truly present, at home and 'HERE'.

Not for sale



Zi Qin

A Hundred Visions and Revisions

Charcoal, ink and pastel

'A Hundred Visions and Revisions' is an unfolding – layer upon layer, a dialogue rewritten, a Chinese-Australian history reimagined. It is about existing between the two cultures, between expectations, between the past my mother carries from China and the future I am still trying to claim in Australia.

Like ink washed away and redrawn, my identity has been written and rewritten – by family, by society, by myself. A hundred visions of who I am. A hundred revisions of who I could be. My mother's love exists in the unsaid, in the offerings of peeled fruit and silent sacrifices. My queerness exists in the unspoken spaces, reshaped with each conversation that is almost had, each truth that lingers on the edge of brushstrokes.

I am here – not as one fixed self, but as many, fluid and evolving. A son, an artist, a Chinese, an Australian. A hundred visions and revisions, and still, I remain.

\$1,500



Vandana Ram

Kolam

Mixed media – screen print, oil and pastels

I came to Australia from India when I was 11 and have been living for the past 30 years by the Cooks River on Wangal land. My family maintained our Tamil language and many aspects of cultural heritage. However, some cultural practices were lost through our migration.

Kolam is a daily ephemeral and intergenerational ritual, practiced by women in Tamil Nadu. They utilise rice flour powder, creating auspicious symbols drawn on their earthen thresholds to welcome community members and to encourage ants and birds as a way to connect with the animate world. Having not learned this ritual as a child, my painting evokes my younger self reclaiming my ancestry. I now create Kolam as a regular meditation to acknowledge this land of First Nations people, and all that it holds, as well as to honor ancestors, both from my lineage and of this land.

\$1,400



Nila Rezaei

Crafted Liberation

Donated headscarves by Iranian women, recycled soft plastics, recycled jute

Crafted Liberation celebrates the resilience, unity, and beauty of Iranian women. Transforming their unwanted headscarves, as symbols of control, into stadium seats, the artwork reclaims these objects as platforms for empowerment and visibility. Stadium seats, which have symbolised exclusion for Iranian women, now embody their defiance and liberation, asserting: 'I am here. I am free.'

This transformation unites women across Iran and the diaspora, weaving their shared stories of struggle and triumph into a powerful collective voice. By crafting liberation from the very scarves that once veiled their freedom, the artwork highlights their strength, courage, and determination. Aligned with the theme 'I AM HERE', this work empowers all women, showcasing how artistic expression can inspire solidarity and amplify their enduring spirit and beauty.

Not for sale

Paul Rhodes

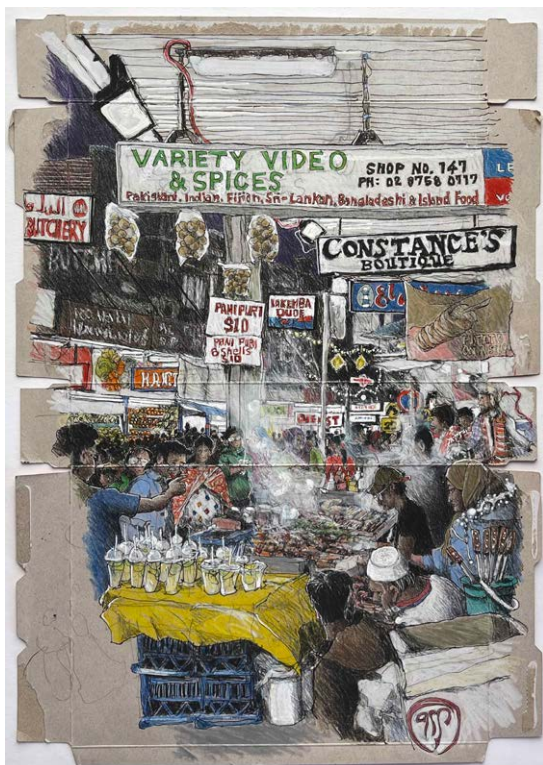
Reaching Out

Mixed media including collage, acrylic, inks and crayons.

I work as a clinical psychologist in the city and the words 'I AM HERE' can be taken literally and metaphorically, I am the big figure in the painting declaring to people suffering that I am available to help and that there is meaning in the most difficult experiences and a way forward. Of course it is not me, but carers and helpers much more generally. The painting is saying "reach out". You will notice that I use the metaphor of the cross to communicate the possibility of recovery after suffering in many of the figures. I don't identify as a Christian but find it important imagery in the history of art. I use vibrant colors and movement to evoke hope and the possibility of finding joy and love again. I often talk to people who are looking at my paintings and find that they are a good way to open up dialogue about mental health in an affirming and positive way.

\$825





Peter Rush

Ramadan Nights

Pen and pencil on recycled card
(cereal box)

Lakemba on the last evening of Ramadan, it was an immersive drawing experience, recording the spirit of a lively and friendly community in our vibrant city.

\$750

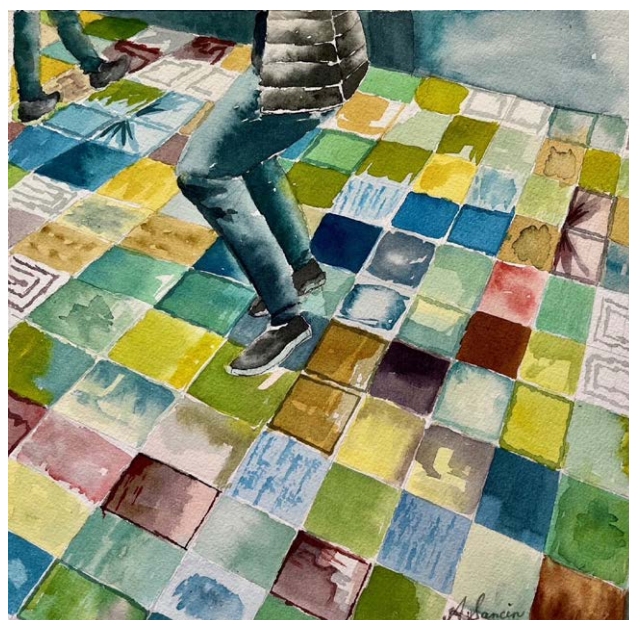
Ambra Sancin

Happy Dance

Watercolour on paper

Italian-Australian architect Gino Volpato has garnered both respect and derision for his architecture. His Sydney houses, built after his arrival from Italy in 1960, are bold and unconventional... a brutalist tiramisu! I visited one of his houses advertised for sale and the interior was as striking as the exterior: brightly patterned carpets, unconventional layouts and tiled floors resembling a patchwork quilt. It was on this floor-of-many-colours that my friends and I did a happy dance. Gino had brought his fearless design vision to Australia and – as a former migrant kid myself – I was here for it.

\$390



Niya Santhosh

Vestiges (ശേഷിപ്പ്)

Oil on canvas

'Vestiges' or ശേഷിപ്പ് showcases the quiet tension of cultural dissonance – the tightening pull of history and self definition. The relics of the past shapes her, hovers above her and holds her and yet at times weigh upon her. Fragments of heritage that tether her to a lineage are cherished and questioned here. As an ethnically diverse person, the display of history here is not just an anchor but a force in flux, a presence which guides and unsettles urging us to explore the threshold space between belonging and becoming. In this space she stands in an intersection of all that has been and all that is yet to be – a quiet declaration of existence.

Not for sale



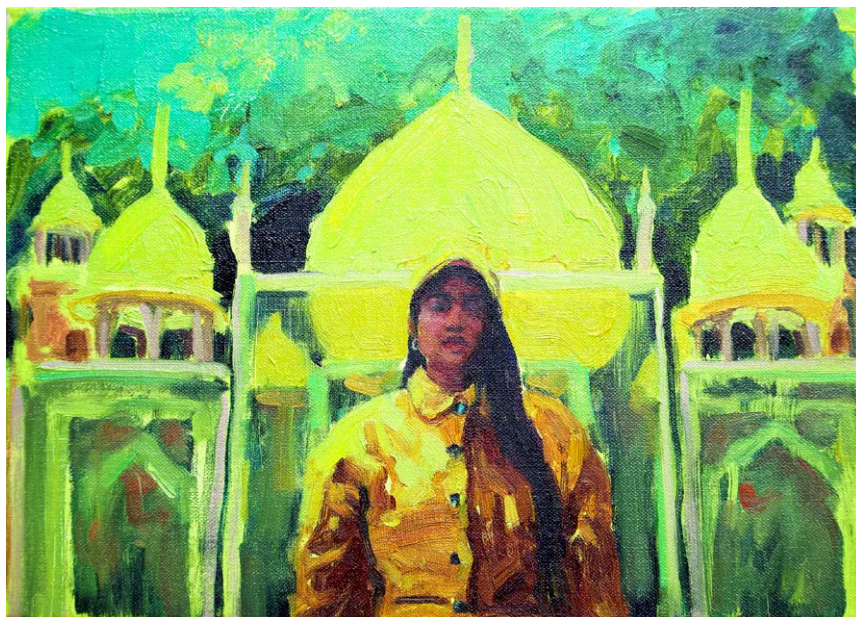
Kirthana Selvaraj

The Tourist (Taj Mahal at the Hunter Valley Gardens)

Oil on canvas

'I AM HERE', but where is here exactly? Between places, cultures, the tangible and imagined. Drawn from a self-portrait before a plastic Taj Mahal at Hunter Valley Botanical Gardens, an artificial monument to an imagined India, it glows eerily at night, a spectacle without history. Caught in the paradox of posing as a tourist in front of heritage I'm expected to claim, I embody both subject and outsider. Rendered in electric hues, the painting amplifies artificiality, meditating on diasporic identity, fractured cultural memory, and the sensation of un-belonging. It asks: What does it mean to confront heritage yet feel untethered?

\$1,500



Liam Sinha

01

Ceramic, found and salvaged metal (rebar, nails, slag), glaze, stain

My sculpture embodies the complexities of identity, cultural heritage, and transformation. The asymmetrical design, layered glazes, stains, and discarded metal salvaged near Tallawong metro station critique societal exploitation while reflecting the fractured/fluid nature of identity. It examines the tension between how one is seen and how one desires to be seen, drawing on Indigenous, Asian, and Western philosophies to explore the integration of personal diaspora within broader cultural narratives. By channeling emotions such as anger, alienation, sorrow, and fear alongside reverence for nature, the work grapples with intersections of the human and non-human worlds. Found metals, remnants of human excess and environmental disregard, confront materiality and its cultural implications. The form evokes a shamanic/druidic transformation into a primal, animalistic state, challenging notions of modern identity.

\$18,000



Olivia Serrao

Broken Blossom

Oil on stretched canvas

'Broken Blossom' is a self-portrait that dives into the messy, confusing journey of growth and identity in this complex world. It's about that feeling of constantly piecing yourself back together to become the version of you that you want to be. The journey isn't perfect, but there's beauty in every step. I wanted this piece to make you wonder if it's 2D or 3D, playing with perspectives to mirror the complexity of finding oneself. It's a reflection on how our broken pieces can come together to form something unique and beautiful.

Not for sale

Maria Gabriela Smith

The Empty Chair

Acrylic on canvas

I am here.

A single plastic chair, stark against a black background. Empty, yet full of presence. This is John's chair.

For 14 years, he lived next door, alone. We rarely spoke – until two years ago when illness brought us together. In his final years, we became true neighbors, sharing conversations and quiet companionship. My family supported him until he passed in January.

Now, his chair stands as a symbol of presence and absence, of connection made too late but cherished nonetheless. This painting honors John and reminds me: I am here. I can reach out. I can make a difference.

\$150



Eunjung Son

Bloom

Wooden canvas, chicken wire, silicone, led light

During a brutal winter in Korea, I visited my grandmother after over a decade. In the midst of a feminist awakening, I had stopped wearing a bra, and my hardened nipples were visible through my sweater. My grandmother burst into laughter and asked to see them. Hesitant but intrigued, I agreed, feeling as she would be able to tell me my fortunes akin to palm readings. As we peeked through my collar, she laughed harder, saying they resembled my mother's and predicted I'd meet a great husband, like my father.

This experience inspired me to cast my nipples back in Sydney, as I sat in my garage during a winter that was humbled by the one in Korea. I combined them with heirloom tomatoes and capsicums cast in silicone. I ended up producing them until I exhaustion, ending up with 444 in total, which later revealed to be an angel number. Perhaps my grandma who had passed away since had been watching over the whole process and cackling away.

Not for sale

Alma and Brett Studholme

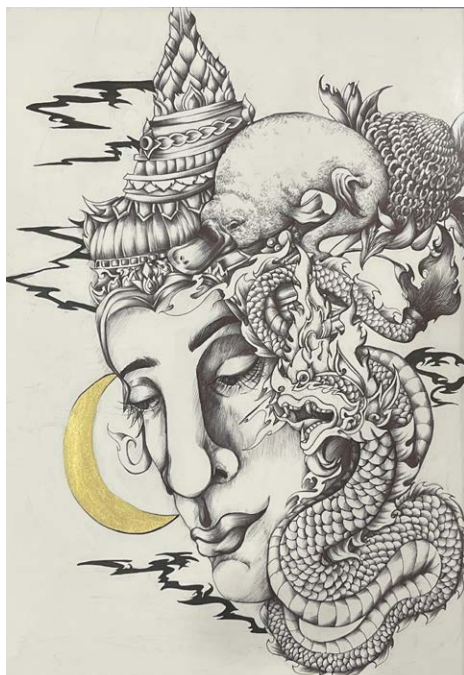
Tree of Life

Single-channel video with sound

The film draws from diverse cultural experiences/ backgrounds of its makers as it follows the ontological transformations of a couple against the Australian landscape, highlighting both the fluidity and permanence of one's identity in a relationship. As the two undergo changes through multiple life cycles and various life forms, they nevertheless maintain connected as inseparable parts of the same tree of life. The film is made by using stop motion animation of ceramic, clay and found objects, as well as performative elements and layers of superimposed video footage.

Not for sale





Arutchapond (Rutcha) Sudajan

Siam Down Under

Bristol paper, Windsor & Newton inks
(black and gold, ballpoint pens)

'Siam Down Under' is based on my experience as someone who was born in Australia and had dived into learning about both extremely different cultures, through my relatives and personal experience. The combination of various elements between both cultures such as traditional Thai style and native Australian floral and fauna has illustrated my parent's migration into Australia. Demonstrating how Thai culture has intertwined with Australian culture, thus entailing a story of how 'I AM HERE' with various experiences. Moreover, the careful choice of name 'Siam Down Under', is a representation of a cultural mix. As Thailand has now also become one with Australia (down under) and as a result has become a unique expression of 'I AM HERE'.

\$365



Talia Sullivan

Mum on Country

This work is acrylic paint on canvas but also incorporates some natural ochre for texture.

This painting captures the profound journey my mum and I embarked on to Bidjara Country in Central Queensland, a pilgrimage to our ancestral home. My mum, a Chinese Aboriginal woman, has lived for many years in Burwood and Strathfield, but her roots are deeply intertwined with our maternal homeland. Together, we honored the legacy of our grandmothers and great-grandmothers, connecting with the land that has shaped our identities. Inspired by the words of Rosalie Kunothe-Monks – I Am Alive, I Am Here, and Now – this piece reflects the theme I Am Here, acknowledging our presence, resilience, and the healing power of ancestral ties in reclaiming our place and heritage.

Not for sale



Reza Taghipour

Separation

Acrylic and Persian rug on canvas

The handwoven rug, a cherished gift from my mother before our separation, serves as the artwork's grounding element, a physical anchor to her presence. Its nature evokes her kindness now geographically distant. At the heart of this work lies a handmade rug – woven by my mother's hands, carrying the warmth of home and the weight of farewell.

Surrounding this rug, I have inscribed rhythmic repetition, calligraphic words on canvases, layering words like echoes of longing. It is an attempt to hold onto something slipping away – to transform grief into beauty, and to remind us that even in distance, some connections remain unbroken.

\$2,000



Madelyn Tait

Hoops at Wangal Park

Acrylic on canvas

'I AM HERE' most weekend afternoons, playing basketball at Wangal Park. Sport shapes and builds collective identity within the community, bringing different people together by providing shared experience and common ground.

\$700

Thomas Thorby-Lister

Am I Here? (Lat/Long)

Acrylic on linen

This work interrogates the notion of maps as tools for defining place, questioning whether they can truly locate the self within the vast complexity of the Earth's topography. Using an aerial perspective reminiscent of satellite imagery and digital mapping applications, the painting fractures the landscape with markers, grids, and latitude and longitude lines – symbols of imposed structure and spatial authority.

At its core, this piece challenges the certainty of mapping. Can a set of coordinates truly encapsulate presence? Can location data define identity? The work grapples with histories of colonialism and the artificial borders that divide land – constructs that shape geopolitics and belonging. Through the theme 'I AM HERE', the work ultimately asks: Am I here? Where is here? In a world where geography, power, and identity collide, this painting explores the fragility of place, questioning how we position ourselves within mapped space.

\$1,600



Intan Teriaki

Chillin (I AM HERE Living the Life)

Acrylic and graphite on acrylic paper

My artwork's character/figures defines 'imperfection' which I called it as 'the avant-garde of perfection' as my own philosophy itself as an artist. Just like what Frankenthaler said "...that is how art is born, how breakthroughs happen. Go against the rules or ignore the rules. That is what invention is about". My drawing entitled 'Chillin (I AM HERE Living The Life)' is reflecting what is in the present time that we're all here simply to live our best life.

\$1,100



Duc Chinh Tran

Grandpa

Watercolour

This watercolour portrait honours my late grandfather, a devout Buddhist from Huế, who passed away at 93. A man of quiet wisdom, he greeted life with clasped hands and a gentle ‘Mô Phật’. His presence was a source of warmth, and though he lived a long life, his passing left a deep absence.

As an immigrant, I reflect on how identity is shaped by those before us. My grandfather's faith, kindness, and resilience remain a part of me, even across oceans. This painting explores how we carry our ancestors with us, how culture and memory endure through art, and how their presence lingers in the lessons they leave behind.

This piece is about heritage, spirituality, and connection across generations – a reminder that even in absence, through tradition and remembrance, ‘I AM HERE’.

Not for sale



Daniel Varrica

Waves of Contemplation

Shot on 35mm colour film as part of my ‘Summer Solstice’ photography project exhibited locally at Pillar Cafe. 35mm film was used to evoke a sense of nostalgia for memories captured during summer.

‘I AM HERE’ reflects a deeply personal exploration of presence, identity, and connection within the vastness of our surroundings. I am drawn to the quiet moments where solitude and stillness amplify the essence of being. In this work, the figure stands enveloped by the waves, wrapped in patterns that suggest both individuality and universality. The ocean, timeless and unyielding, becomes a metaphor for life's constancy and impermanence, while the figure asserts, softly yet powerfully, ‘I AM HERE’. It is a statement of existence, resilience, and the unspoken dialogue between self and environment.

Film photography, with its tactile unpredictability, mirrors this theme – each frame is an unrepeatable testament to being present in the moment. Through these images, I seek to create a space for viewers to reflect on their own connection to the world, their place in the tides of time, and their declaration: I am here.

Not for sale

Catherine Vicki

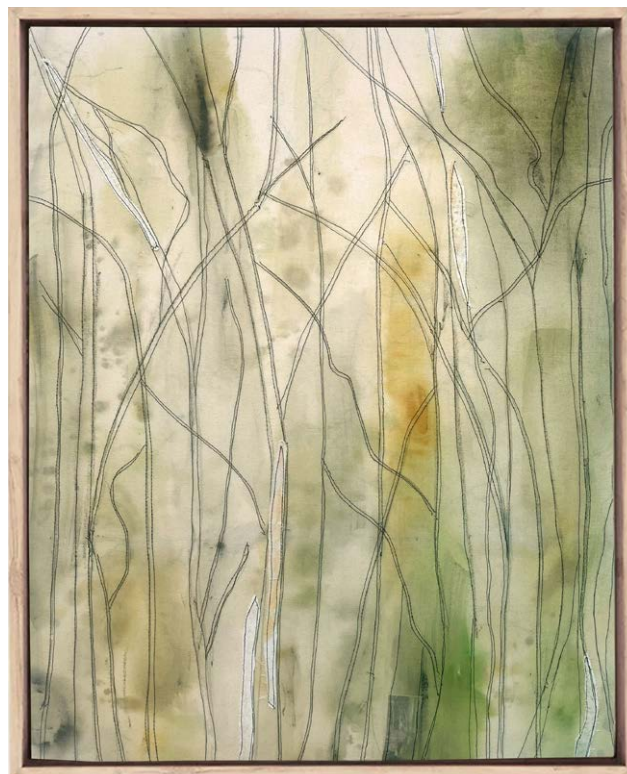
En Arché

Eco print on cotton

This piece *En Arché* was created using plant materials foraged from Nurragingy Reserve in Western Sydney. This site holds profound historical significance as the location of the first land grant ever given to Aboriginal people in Australia. It is both a reminder of the history of dispossession and a testament to the enduring presence of Aboriginal culture in this region. The plants, through their imprints, have become a symbol of resilience, memory, and the ongoing relationship between people and place.

The eco print process itself – a natural, slow imprinting technique – mirrors the passage of time, as it allows the plant materials to leave their marks, gently transferring their essence onto the fabric. The artwork becomes a way to honour the Aboriginal peoples' connection to this land, as well as to acknowledge the complex, layered stories that have unfolded here over time.

\$1,365



Lachlan Warner

We are here, a self, with teacher

Gold leaf on cardboard

This work continues an exploration of Buddhist metaphors of suffering (Dukkha), and the overcoming of that suffering. Gold leaf is used as a visual metaphor of our intrinsic state, joy, free of that suffering. The different levels of charring then are metaphors of owned suffering and perhaps that of others. These states pervade many lives but is sometimes unseen and not spoken of. That we survive and flourish is part of life. Teachers of all sorts can guide us to that joy.

\$2,000

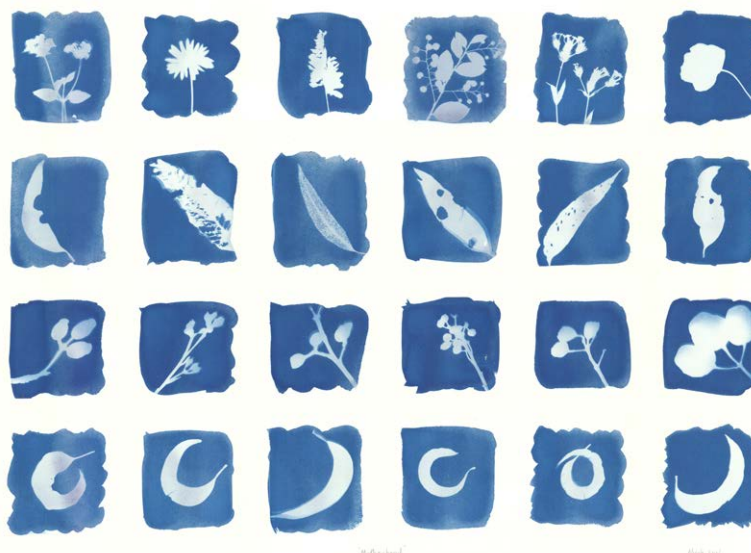
Nicole Welsh

"Motherhood" – Beautiful, Selfless, Resilient & Timeless

Cyanotype on cold pressed watercolour paper

I am here, a solo mum by choice (more circumstance). Multiple cyanotypes rough around the edges yet orderly like the chaotic routine I must keep to get everything done. Flowers represent my daughter full of joy, oblivious to our unique beginning. Tattered leaves represent the judgement from society, the financial, physical and emotional toll IVF takes. Gumnuts blurry, representing mothers as shadows of their former selves giving up everything just for a chance at motherhood and curling leaves coming full circle, my 9th transfer is turning 1... We are here... I'm a mother regardless of my path to get here.

Not for sale





Oliver Whitehouse

Guangzhou_China.MP4

Single-channel video installation (colour, sound). Edited using archival footage on Adobe premier pro. Some sequences were shot on a Sony FX3.

A rumination on the intangible ways in which the city of Guangzhou shaped my childhood, the traces it left on my diasporic identity, as well as the role of home footage in the creation and preservation of cultural memory – set against the backdrop of a rapidly urbanising China. When I was 11 I moved to Sydney, and ‘Guangzhou_China.MP4’ describes the conflicting feelings I have for these memories.

Not for sale

Agus Wijaya

I have something very important to say (!!!)

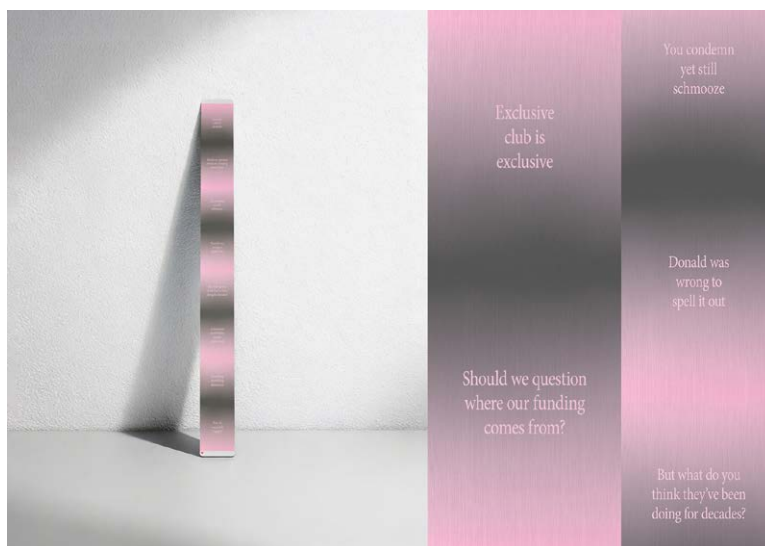
Blurred screenshots and social media on recycled metal panel

Sixty years ago, a million people were killed next door, hailed as a strategic victory in the region where I’m from and where I am. Now, as censorship dictates who speaks, I wonder: Is democracy a guiding principle or just a narrative tool?

We celebrate cultures – but carefully: enough ‘foreign’ to be imagined, enough ‘local’ to feel safe. We embrace curated inclusivity while relying on relationship-based networking. We sit within structures we claim to condemn.

Who do we become by being here? Whose truth deserves our engagement? Why do we scroll away and are we all just part of someone’s doomscroll?

\$650 (this AP), \$888 (8x88cm, 1 of 3)



Leanne Xiu Williams

Self-Portrait (Year of the Pig)

Oil on linen

What does it mean to be Chinese Australian? What narratives and mythologies shape us, and how do they inform my own identity? In Self-Portrait (Year of the Pig), I explore this curiosity and desire to make sense of my cultural inheritance. Pictured with a jade pig I have had since childhood, I reflect on how our surroundings influence us, yet also how we actively engage with and reinterpret these cultural narratives.

\$1,500



Amy Wong

Here in Burwood

Digital illustration print

Here in Burwood (2025) is a digitally illustrated map documenting 52 aspects of Burwood, from its diverse food scene and iconic landmarks to its public spaces and transport. Renowned for its mix of Asian and Western cuisine, the map highlights Wong's favourite food spots – from birthday cakes at Savoy Cake to countless family dinners at Mr. Stonebowl and refreshing Mango Magics from Boost. It also features cherished community spaces like Westfield, Burwood Library, and Burwood Park. Inspired by Burwood Council's branding, its colours reflect the suburb's vibrancy. Can you spot some of your favourite places in Burwood?

\$1,500



Angelina Wu

Comfort

Watercolour on paper, layering and acrylic paint.

'I AM HERE' captures the power of comfort through words and actions. A fractured figure, wrapped in bandages marked with painful words, embodies distress and self-doubt. Their face is scarred with red markings, symbolizing deep emotional wounds. Embracing them is a figure painted in warm hues, whispering reassurances as golden, flame-like strokes swirl around them. The repeated phrase 'I AM HERE' along the torn and burned edges reinforces unwavering support. Ghostly silhouettes in the background hint at lingering pain, while gold accents symbolise hope. Through raw textures and chaotic strokes, this piece portrays how even the smallest acts of kindness can bring solace to those who suffer.

Not for sale



Imogen Wu

Viscosity

Glazed ceramic

Water is constantly changing, evolving, moving. In other words – viscous. If you wanted to get scientific, water is low viscosity; constantly in a state of fluctuation, stuck in liminality – much like my identity. It seems simple – I am Australian born Chinese. But it seems my identity is teetering on the edge of two opposite worlds, neither quite ready to take me in. When I was younger, I used to hate it. But now – I embrace it. The winding river of my identity feels unpredictable, and even terrifying. But like my piece Viscosity, despite imperfections, undulations, and uncertainty, it is me.

Not for sale

Alice Xu

Whirlwind

Oil on canvas

Psychologist Ernesto Monroy created a study of the cultural differences found in the aesthetics of dancing and that different cultural backgrounds have distinct preferences in regards to tastes in movement. He found that a more collectivist approach is common to Asian cultures who were likely to have better harmony and cooperation resulting in more synchronous movement, an important aesthetic feature of dance choreography. Conversely Western cultures prefer individualism and self-expression to a more collective approach where too much conformity is seen to have more negative association.

Whirlwind depicts four Asian girls dancing together in unison. Reflecting on my own Chinese cultural background and involvement with Asian dance spaces, I've given each girl slight differences and small unique character traits, that also serve to remind of their place and mixed individualism from upbringing in a Western society, like my own.

\$2,600



WINNER – BURWOOD YOUTH PRIZE – \$2,500

Clara Yang

Forget Me Knot

Video work

This multi-media animation explores the Chinese mythological story, 'The String of Fate,' which tells the tale of an invisible string that connects two destined people together. Alternatively, I have recontextualising this connection between personal experience and place instead, using the personification of a string to question the binary boundaries and dissonances between Australian and Chinese culture as a Chinese Australian. This narrative reveals the experience of cultural unease, reconstruction and acceptance, and interrogates the audience about their cultural identity in hopes of providing solace during their personal journey.

Not for sale

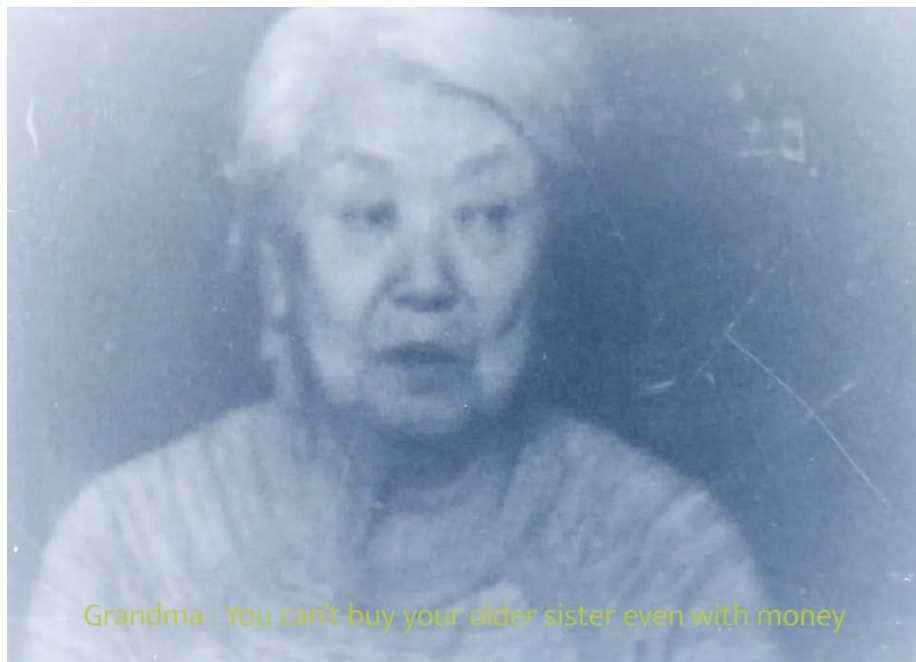
Estelle Yoon

씨씨씨 (sse-sse-sse)

16mm video

씨씨씨 (sse-sse-sse) is a 16mm video work that celebrates intergenerational love and the resilience of cultural memory. Rooted in my diasporic experience, it interweaves the traditional South Korean lullaby 반달 (ban-dal) and its hand gestures to create a cultural tapestry, intertwining familial bonds with a profound sense of belonging. As a witness to transcendent intergenerational love, this work embodies the affirmation 'I AM HERE' by honouring the rituals and stories that bridge past and present. Through the tactile quality of 16mm film, I explore the living, breathing essence of identity – ever-evolving yet deeply anchored in joy, sorrow, and love.

Not for sale



Gabi Jeeun Yum

The greedy vase

Acrylic paintings

I am an artist and illustrator based in Sydney, creating works inspired by Korean folk paintings 'Minhwa'.

Minhwa is an art form that reflects the wishes and aspirations of ordinary people – dreams of longevity, prosperity, and happiness, as well as the desire to beautify their surroundings. Having grown up in Korea, my homeland and roots remain deeply embedded in me, no matter where I am.

Though I now live far from Korea, I express my longing, dreams, and hopes through my paintings. Through my art, I bridge the distance between past and present, tradition and modernity, home and the world.

Now, I am here in Sydney, embracing my second home while sharing the beauty of Korean folk art with the world.

\$700



BURWOOD ART PRIZE

ARTWORK SALES

For enquires into artwork sales please email:
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.