

# BURWOOD

## ART PRIZE 2023



**Burwood**  
Inc.1874



A sunset

BURWOOD ART PRIZE  
**2023 WINNER**

**Johanna Ng**  
*Dad Shot, I Shoot*

Single channel video, stereo sound, 9m5s

My father had aspirations to become a professional photographer in his twenties. Carrying his legacy, I now have similar aspirations to a version of my father I can never meet. 'Dad Shot, I Shoot' uses his collection of colour photo slides as its main material; as I looked through a selection of them, I encountered scenes I've never seen before. The 'subtitles' are a transcription of my observations of the scenes' formal qualities blended with conjectures, while my father's voice narrates his own reminiscences and lapses of memory. The work builds on the common ritual of sharing memories through photographs but evades a holistic and visible representation of these photos. These strategies parallel the navigation of thresholds between personal memory, cultural displacement, migrant imagination, and our right to opacity.

**Not for sale**

# VISIBILITY, RITUAL AND LEGACY

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

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

## PRIZE POOL

**Burwood Art Prize** (open to all Sydney entrants)

**For sale \$10,000 acquisitive**

Selected by the 2023 judging panel

**Burwood Local Prize** (open to Burwood LGA residents only)

**For sale \$1,500 non-acquisitive**

Selected by the 2023 judging panel

**Burwood Youth Prize** (open to all Sydney entranced aged 16-20 only)

**For sale \$1,500 non-acquisitive**

Selected by the 2023 judging panel

**Burwood People's Choice Prize** (open to all entrants)

**For sale \$1,000 non-acquisitive**

Visitors to the exhibition will be invited to vote for their favourite artwork through Burwood Art Prize People's Choice voting page on Council's online platform Participate Burwood.

This award will be announced at the conclusion of the 2023 Burwood Art Prize Exhibition.

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



**Please scan** the QR Code to book in for Art Prize events and vote for the **People's Choice Prize**



# 2023 PRIZE WINNERS

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## Burwood Art Prize

**JOHANNA NG**

*Dad Shot, I Shoot*

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## Burwood Local Prize

**GIGI HUANG**

*Burwood, 1995*

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## Burwood Youth Prize

**ARYAN SETHI**

*Witnessing Time*

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## Burwood People's Choice Prize

The winner of the People's Choice prize will be announced in May 2023, following the exhibition, on the Burwood Council website.



# 2023 BURWOOD ART PRIZE JUDGING PANEL



## Owen Leong

Owen Leong is a contemporary artist working with sculpture, photography, video and performance. He uses personal mythologies to explore systems of power, culture and representation. His artworks employ forces of creation and destruction to investigate the cyclical nature of order and chaos, and to reflect more universal aspects of human nature.

Leong's work has been exhibited widely in Australia and internationally including the Art Gallery of New South Wales; Art Gallery of South Australia; Casula Powerhouse Arts Centre; Monash Gallery of Art; 4A Centre for Contemporary Asian Art; Singapore Art Museum; Today Art Museum, Beijing; Zendai Museum of Modern Art, Shanghai; OCT Contemporary Art Terminal, Shenzhen; and the National Museum of Poznan, Poland. His work is held in the public collections of the Australia Council for the Arts, Bathurst Regional Art Gallery, Bendigo Art Gallery, Gold Coast City Gallery, Murray Art Museum Albury, Newcastle Art Gallery, University of Salford Art Collection UK, and private collections in Australia and internationally.



## Reina Brigette Takeuchi

Reina Brigette Takeuchi is a Japanese Australian artist-researcher, curator and dance maker interested in cross-cultural exchange and interdisciplinary collaboration. Influenced by her experiences living peripatetically across East and Southeast Asia during her youth, Takeuchi uses an auto-ethnographic approach to her art/performance processes.

Reina has exhibited internationally and has performed for Ars Electronica Festival, SomoS Arts Berlin, Liveworks Festival of Experimental Art, and the Museum of Contemporary Art's Late program. Her writing has been featured in *Delving into Dance*, *4A Papers* and *Kill Your Darlings*; and was awarded the 2022 Woollahra Digital Literary Prize in Non-fiction. She is currently a PhD candidate at QUT, focusing on Asian Australian performance for her research project *Countermove of the Transcultural*.



## Donita Hulme

Donita currently works as Program Producer- Pacific at the Museum of Applied Arts And Sciences (MAAS). The proud daughter of English and Fijian migrants and a champion for arts and creativity in her community, Donita has undertaken cultural engagement and producer projects with Penrith City Council and Campbelltown Arts Centre.

Donita has previously lead the ERA YALOVATA NA MARAMA program for The Veiqia Project; a ground-breaking international collaborative whose Western Sydney work connects Fijian women of all ages with contemporary female artists, rich cultural knowledge, and the reclaimed awareness of traditional Fijian female tattooing. Donita is an active member of the Pasifika community, previously sitting on the boards of both the NSW Council for Pacific Communities and the Fiji Youth Initiative (FYI).



**Cr John Faker**

## MAYOR'S MESSAGE

**Art is more than just aesthetics and self-expression, it is a powerful tool that brings people together, fosters connection, and promotes positive change within communities.**

Community-driven art in particular holds special significance as it transcends individual boundaries and unites people from diverse backgrounds, cultures, and perspectives. It serves as a platform for collective storytelling, where the voices and experiences of community members are amplified and celebrated.

This year the Burwood Art Prize has been made bigger and better with close to 500 entrants as we opened the prize to all Sydney-based artists for the first time. We were also thrilled to expand the prize to include more diverse mediums and offered our largest prize pool yet at For sale \$14,000.

I am constantly looking for new ways to add colour to our area and to support our arts and culture, and am delighted to see such overwhelming interest in the Art Prize.

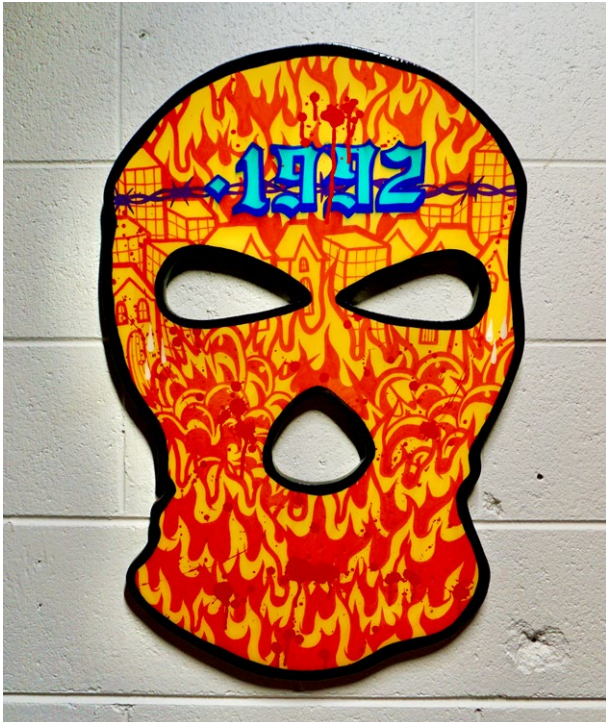
This year Council established a theme for the prize being: *Visibility, Ritual and Legacy*. It has been fascinating to see the meditative, challenging and sometimes confronting ways in which artists have interpreted and engaged with this theme, reflecting the complexity and diversity of the experiences present in our community.

I'd like to acknowledge this year's skilled judging panel, Owen Leong, Reina Brigette Takeuchi and Donita Hulme for taking on the challenging task of choosing this year's winners. Thank you also to the Council staff who have worked tirelessly to see this exhibition come to life.

I hope you will join me in marvelling at the talent that exists in our community as you journey through this year's prize.



2023  
**ENTRANTS**



## Samuel Kim

1992

Aerosol and acrylics on hand cut wooden panel

The central focus of my artwork is Visibility through the representation and symbolism of public riots, vandalism and social justice protests including but not explicitly involving the 1992 LA riots and how they were a manifestation of deep-seated social and political tensions that had long been invisible to many and how it directly correlates to issues more locally. The piece is a powerful tribute to the events of the past and a call to action for the present. Through its focus on visibility, ritual, and legacy, it seeks to bring the events of the past into sharp focus and to inspire a new generation of activists and advocates for social justice.

**For sale \$955**



## Celine Cheung

*All that Glitches is not Gold*

Digital collage of archival, found and hand-drawn images (printed on polyester)

'All that Glitches is not Gold' considers the invisibility of industrial history on Wangal land and highlights the legacy of violence and environmental exploitation. In a ritualistic attempt to exorcise ghosts of generations past, I created a digital collage that 'rewrites' and transforms Homebush Abattoir, a site that parallels my family's history of labour, into one of cosmic imagination. This artwork poses the question of 'where do I come from?' and I invite viewers to speculate on the future of Homebush Bay.

**For sale \$482**



## Rosy Lloyd

*10 more Minutes*

Oil on paper

What are our contemporary rituals? Things we cycle through with a regularity that seems to make them almost compulsory or religious? For families, it can be endless snack packs and efforts to get your children off screen? Well, that was our summer holidays at least. In this painting I enjoyed the zoned-out blank look of my subject as he lay totally relaxed in front of the screen after a huge day trip.

**For sale \$1,200**





## Dominique Turner

### *All Those Things Unseen*

Oil on canvas

In a society that celebrates achievement and financial gain I have been struggling with my worth as a woman who spends much of my time and energy caring for my family. The lack of a paid role can render you invisible. Yet, I believe that small rituals – which I have the capacity for because my time is not completely filled – such as eating dinner together as a family, contribute to a legacy of calm which will benefit not only my family but will flow out to those they are connected with. I don't have to be visible to be valuable.

**For sale \$2,000**



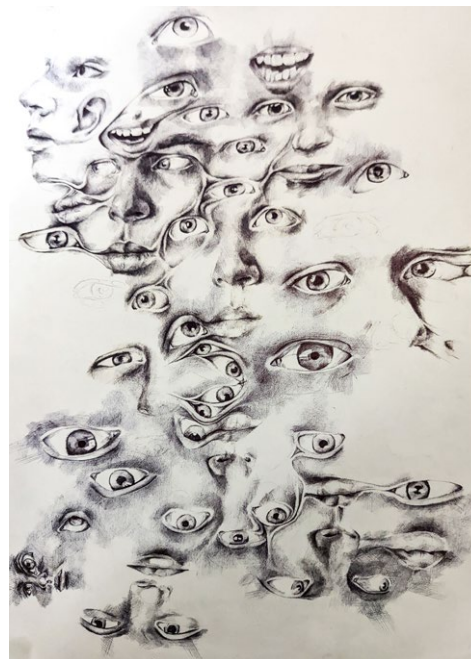
## Jessica Jukic

### *Amorphous*

Ink and pencil on watercolour paper

My artwork focuses on the concept of legacy in the natural world and how it's an evolutionary phenomenon. Flora and fauna continue to develop with every life cycle by perpetually moulding to their surroundings for the sake of survival. I chose an oceanic setting to visualise my idea, inspired mostly by plankton and Bluebottles because of how varied and alien they are in appearance. The creatures illustrated (while noticeably familiar) are mutated or partially obscured in order to convey the notion that nature's legacy is complex, mysterious and unpredictable.

**Not for sale**



## Levi Fsadni

### *Annabella*

Pen on paper

Growing up as a young transgender person has been an experience that I have never been able to express through anything other than my art. It helps me show myself to an audience without giving away all of what I wish to keep inside. It lets me be visible while still having things to myself which is what I find important when being so vulnerable. My identity lives inside this artwork and I am the only person who can see every intended meaning to it.

**Not for sale**



**Julie Sunberg**

*Another Alphabet*

Archival digital print

After photographing the Cooks River for some time I started experimenting with in-camera multiple exposure and constructed imaginary landscapes with different focus and view points within the frame, expressing a deeper connection and making visible something more intuitive.

The riverbank where I made most of the work in this series is lined with She-Oaks. Significant in Indigenous culture, the whispering of the She-Oaks is that of the female elders who keep the space safe. I was at peace there and felt a strong spiritual connection to the riverbank. 'Another Alphabet', 2020, makes visible my own language for strange new times.

**For sale \$1,400**



**Meng-Yu Yan**

*Another Ruin II*

Digital photographic print on Ilford textured cotton art rag

From social media to advertising – our world is inundated with images. Hyper-visibility has led to invisibility. Queer representation and identity politics has become tokenising and flat. I wanted to go beyond ticking a box and rip into the surface to reach something deeper. Instead of creating, I wanted to destroy, to delete all the photos on my camera roll and be done with constant reminders to buy more storage on iCloud. Inspired by queer photographer Jimmy DeSana, and the Chinese folk art of paper cutting, I turned to my self-portraits with a knife.

**For sale \$1,200**

**Morgan Hogg**

*Ariki Vaine*

Video performance, 4m21s

Morgan Hogg's two-part performance video series, 'Ariki Vaine', 2021, layers archival video with filmed performance as a practice of connecting Indigenous, ancestral knowledge with contemporary storytelling – a digital suturing of the wounds inflicted by colonisation on cultural memory. As a bi-racial artist raised in Australia, Hogg employs dance as a ritual practice to connect with her Cook Island heritage – a kind of remembrance through movement, and movement towards understanding.

**Not for sale**





## Shireen Taweel

### *Astro Architecture I*

Engraved copper plate, aquatint print (framed)

'Astro Architecture I' is a speculative inquiry into future spiritual experiences, the representations of sacred objects and architecture used for community ritual during space travel, and the collective cultural migration of humans to another planet.

The legacy of the Islamic Sciences within the diverse histories of celestial navigation, has had a profound influence on the migration of trade, spirit and cross cultural discourse. The copper engraved print is informed by the representation of ritualised experiences, found in the design and construction of sacred architecture and community infrastructure. The outcome of the multiplicity of cultures engaging with new social, spirit, and geographical landscapes.

Cultural exchange is a powerful act of transformation between ritual, identity, survival and science. The depth in which the transformative power of cultural hybridity is rooted in Islamic Science and the universality of celestial navigation is considered in the work.

**For sale \$2,500**



## Annabelle McEwen

### *Augment*

Dye sublimation print on aluminium

We live in a visually driven techno-milieu. The meaning of visibility is shifting in digital landscapes where the virtual gaze interrogates us, and algorithmically curates what we see. Using corrupted images of the body and the self as a visual metaphor for the affect of cyber visibility on prosumers as well as interrogating the significance (or lack there) of corporeality. I employ ubiquitous 3D scanning and augmented reality software as tools to disrupt the image.

**For sale \$350**



## Samantha Jade

### *Bacillus Swarm #1*

Film photography

This piece of film makes visible cross-species collaborative entanglements, expressing co-authored narratives of human-non-human worldings. Bacillus, a common soil bacterium, was cultivated from Jade's garden space and allowed to colonise the film surface, rendering intrinsic self within the emulsion. In the garden space Bacillus controls fungal and foliar pathogens harmful to plant beings, whilst also converting soil minerals and organic matter into plant friendly nutrients. Here, Bacillus enacts its world-building operations of consumption and transmutation within a piece of Kodak film. With reference to photography's history of making the invisible visible, here the often unnoticed beings of the garden system visually render unique language within the film surface.

**For sale \$1,500**



## Jessica Raff

### *Afterlife*

Oil paint on wooden board

I was inspired to create a painting which would help me see my father's death through a different lens. My father died suddenly in 2020 and I have struggled personally with the legacy of grief which his death overshadowed the legacy of his life's achievements. My painting represents the way I have found peace and understanding with his loss; the feeling that death is an extension of life that we cannot humanly perceive but can intuitively connect with.

**For sale \$750**



## Yuanfan (Sharon) Lin

### *Burwood Chinatown*

Acrylic painting

My painting of 'Burwood Chinatown' has incorporated Visibility, Ritual and Legacy. I am a Chinese Australian who has lived in Sydney for more than 26 years, I have embraced both of my original culture, together with Australian culture. 'Burwood Chinatown' is a microcosm of the Australian Chinese community. When we seek comfort, celebration, family union, we always go to Chinese restaurants like a ritual, this tradition will always be a legacy among all Australian Chinese. The painting shows everyone's emotions, all visible to the viewer, whether it's loneliness, confusion, hope, contentment, all expressed on people's faces, and I try to capture all these emotions in this painting. I hope you enjoy it.

**For sale \$1,200**



## Gigi Huang

### *Burwood, 1995*

Acrylic, ink, wool on cotton

Within this painting is a photograph taken of mum and I, in Burwood Park, 1995. Overlaying with paint, needle, thread – building layers of stitching over the landscape and surrounding the figures – this artwork is part reflection, ritual, and process.

Having migrated at a young age to Sydney, my interest lies within intersectional identities, immigrant and migrant experiences. Therefore, my practice investigates the possibility of 'unlearning' an identity through the analysis and reinterpretation of histories, events, memories, or experiences both personal and not my own.

This work helps me explore constantly evolving concepts around femininity, memory, and identity.

**For sale \$175**



## Agus Wijaya

### *Bwwamtm*

Digital animation with mixed forms of source material, 68s loop

Born in West Java, Agus faced prejudice due to his heritage in Indonesia, where distrust and violence against Chinese Indonesians have existed since Dutch colonisation. Now raising a family in Australia, Agus seeks to reconnect with his cultural heritage and beliefs. But being told he was not a 'real' Indonesian, he deviantly developed his own visual lexicon.

His recent works are multi-medium exploration of identification and dis-identification, of personal and cultural histories, of bridges and glitches between ways of knowing and seeing. They were created through digital media, a method that has also faced bias for not producing 'real' art.

**Not for sale**



## Fei Geng

### *CALM (self-portrait)*

Oil on canvas

The night I saw myself in the mirror. I felt lost where I need to go. Open eyes and close them to ask answer from my heart...

**Not for sale**



## Emma Matthews

### *Channel 7 Weather Forecast*

Acrylic paint and posca marker

About her art, Emma Matthews says, 'My art is my life, it is my ideas and what I am thinking.' As an artist with Down Syndrome, painting is a way for Emma to express her ideas and vibrant personality, and feel seen and appreciated by her community. For Emma, painting is a meditative process of building layers and following where the colours and texture takes her. 'Channel Seven Weather Forecast' was a journey of exploring contrasting techniques, evoking themes of change like a cool breeze on a warm evening.

**Not for sale**





**Jessica Chen**

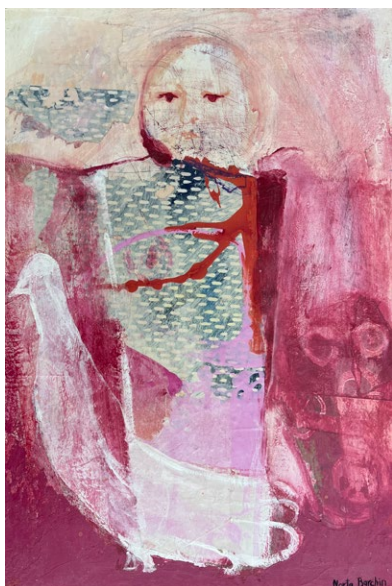
*Chinatown*

Photograph on paper



Chinatown in Burwood is lively and bustling and forms part of a ritual for many people within and around the suburb for getting food and drinks. The area is well decorated and visually aesthetic, especially at night when the lights come on, almost transporting you to a different world. The diverse range of food, cooked with care and skill with different techniques that were handed down from generations are shared with many people who delight in them. Chinatown is the heart of Burwood because of the rich, visible culture that it offers and is eagerly embraced by the many people who visit.

**For sale \$150**



**Norta Barchin**

*Coffin and Peacock*

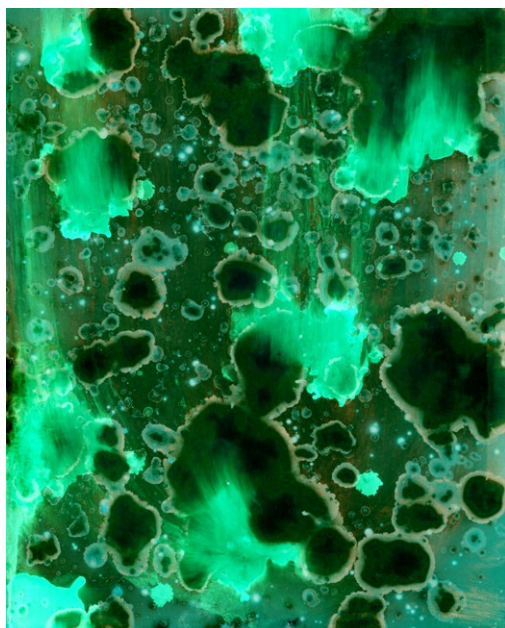
Mixed media

In my artwork, I explore the themes of visibility, ritual, and legacy. Through the use of vibrant colours and bold forms, I seek to draw the viewer's attention and engage them in the visual experience of my work.

The placement of my pieces is carefully considered, as I strive to create a sense of ritual and ceremony in the viewing experience. My work often inviting the viewer to become a part of the artwork through their own engagement and participation.

I believe that art has the power to transcend time and leave a lasting impression on future generations. As such, my work is deeply rooted in the exploration of legacy and the ways in which it can be preserved and passed down. I seek to create pieces that will continue to resonate and inspire long after their initial creation.

**For sale \$250**



**William Versace**

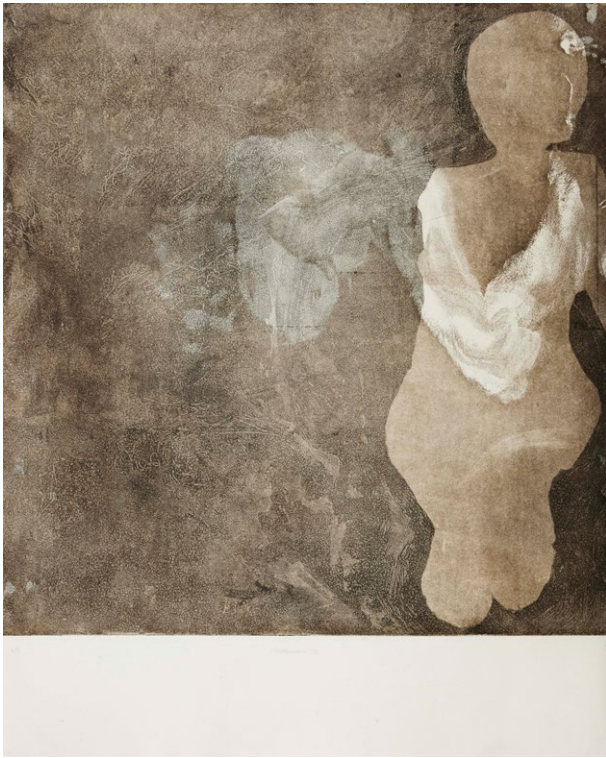
*Conversations with a Rockpool*

Experimental photographic chemigram

Making the invisible elements of places visible, 'Conversations with a Rockpool' brings to light different interactions between the human world and the non human world.

Using an experimental camera-less photographic method, I have mapped and 'photographed' various elements from a rockpool by the ocean in Kamay, Sydney. Attempting to make the invisible visible, the photographs show elements of the rock pools that one would otherwise not see – different chemical structures, bacteria, temperatures and UV light.

**For sale \$3,500**



## Erica Covolan

### *Corporeal II*

2 plates etching on Hahnemuhle paper

I am interested in exploring identity and displacement, particularly the effects of geographical and cultural dislocation on one's sense of self. Contextualizing the term 'dislocation' within the migratory experience that forms part of my personal story, 'dislocation' conveys a sense of yanking away, pulling something from its rightful place not only in physical, geographical terms, but also psychologically and emotionally. This dislocation/relocation process results in a liminal state of in-between and questioned visibility, a constant renegotiation and reaffirmation of one's place between the here and there, between belonging and not belonging, between a place imagined and a place experienced.

**Unframed: For sale \$295**

## Roman Longginou

### *Desecrated Shirt II*

Charcoal on Arches 300gsm cotton rag paper

Fabric is a loaded material. Like a false skin, its appearance can be misleading. Covering like a mask, or presenting "the image" of a flawless appearance. When we put on our clothes who are we really putting on and what happens when the appearance of who we'd like to be breaks down? In multiple religions, image contains an idea of worship: to make an image is to make an idol. 'Desecrated Shirt II' brings together these two realities of surface and reverence to articulate both the misleading quality of a pristine appearance and its inherent fragility.

**For sale \$2,800**



## Chris Logemann

### *Domestication of the Centaur*

Oil on wood

My work references Greek mythology as explored by Botticelli in Pallas and the Centaur (1482). In Botticelli's tempera painting, the Goddess Athena appears to calmly reprimand a centaur, this was interpreted as the triumph of purity over lust. In my work Athena reclines in her bedroom, surrounded by contemporary items including a video game controller. She is in a position of dominance, holding the hair of a forlorn centaur. Here ideas of traditional gender roles are challenged in reference to the male dominated world of gaming. Athena has caught her troll aggressor and he is under her command, no longer protected by internet anonymity.

**For sale \$900**





**Jeremy Swales**

*Dream Train on the Way to the Zoo*

Acrylic on canvas

'Dream Train on the Way to the Zoo' is a painting of all my favourite things, I love every single animal in the world and trains are the best because they sound cool. The Dream train is a special train that huffs and puffs magical smoke! Chug, Chug, Chug goes the dream train, as it travels to its final destination, the ZOO! to drop off my new friend Mr Rhino!

**For sale \$350**



**Jasmine Poole and Christopher Sewell**

*Elva*

Pigment print on etching rag

Elva Ursula Holland, she created beautiful dolls, painting their faces, sewing their clothes. Crafted teddy bears, painted delicate flowers on porcelain dinnerware. Folk Art painting, music, photography, her creations were endless. She curated every space in her home in Quirindi, NSW, LED lights on timers to match her daily ritual.

We were asked by her grandson Luke to capture her home, to capture her, her legacy. To make it feel like she had just left the room. A way for her loved ones to remember her.

Every object tells a story, holds a memory, leaves a mark.

**Not for sale**



**Anne Kwasner**

*Family at the Beach*

Upcycled ceramics with onglaze

My parents were migrants and I literally and metaphorically draw from their family photos brought to Australia. I trawl op shops for ceramic plates which I upcycle and paint on with a ceramic paint called onglaze. By the time these plates find themselves on the shelves of Sydney op shops, they had long been cast adrift, separated from their sets. This dislocation, this sense of being marooned and cut off from one's group, is paralleled by the migrant experience. Leaving blanks to suggest a sense of loss and displacement, this is one of the legacies passed onto the next generation.

**For sale \$560**

## Ariel Ruby Mather Palmese

### *Forbidden Fruits*

Single channel video, 2m

'Forbidden Fruits' is an exploration of the evolution of family traditions, history and memory as they are passed down generations. These stories are often told so many times, or even so little, that they begin to change shape and intertwine heavily with imagination. This work is an abstract reimagining of stories of miracles from Southern Italy told to me by my Nonna.

Some stories unveil the atrocities of religious systems that are now considered archaic and unfairly brutal. With this work I suggest we allow ourselves to absorb SOME of these things from a different perspective, with the re-acknowledgement of a natural and spiritual magic in the everyday world.

**For sale \$850**



## Jennifer Blau

### *Forget Me Not*

Photograph

What happens to your sense of self when you lose your memory? And how do we appear to others? Beautiful, elegant and engaged, Patricia defied the stereotype of a woman at 90 before developing dementia. I ask us to consider how in Western culture we regard, portray – and often render invisible – the elderly, especially as they decline. How might we respect and celebrate their beauty and humanity in all states of being? From my series 'Patricia's Room' about memory, place, transience and fragility.

**For sale \$1,200**



## Edgar Schiilter

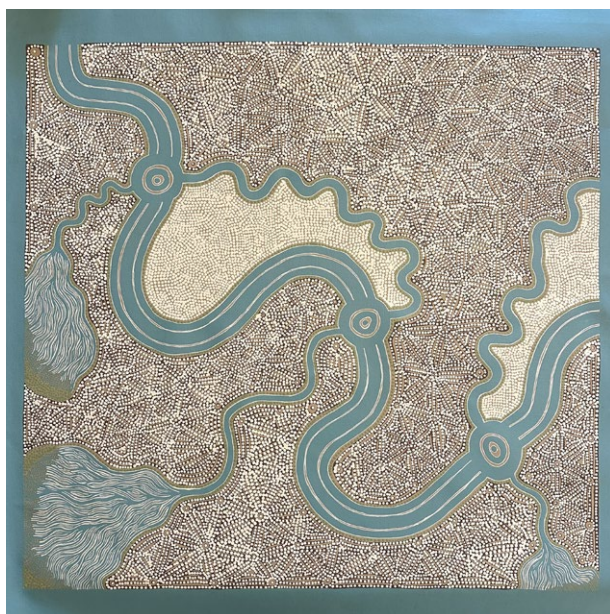
### *Fruit Launch 6 – Coaster*

Oil on canvas

This painting started at the prayer rug. The ritual space raised on a plinth in the inner meditative world. Unable to protect the seeker from the noise of the mind. A mind invaded by the extreme and the mundane alike. From heavenly bodies, rollercoasters and surface-to-air missiles, to jars and fruit.

**For sale \$4,900**





### Matthew Brettschneider

*Galari Bila Ngurambang*  
(Lachlan River Country)

Acrylic on canvas

The painting 'Galari Bila Ngurambang', incorporates the visibility theme by showing the abstract bird's-eye view of country, Visualising the element of the story. The ritual and legacy themes are also shown by the living stories told by mob through indigenous art, and specifically my art which encompasses stories of rituals past down.

**For sale \$850**



### Thomas Thorby-Lister

*Galari (Lachlan River)*

Collage and water colour, mixed media, on acrylic on board

This painting was made on residency in Cowra (Regional NSW) whilst I developed a series to be exhibited at Orange Regional Gallery. Using experimental site-responsive techniques I left the linen in the environment to 'record' a sense of place. These paintings came out of a time spent deep in ritual. Everyday I came to observe the linens left at various locations (riverbeds, muddy shores, grassy fields), and through this ritual I gained a sense of being in-tune with the landscape. The sounds, light, temperature and terrain were all brought into focus. It was truly an embedding of place.

**For sale \$3,600**

### Shelley Wang

*Have you Eaten?*

Acrylic paint and watercolour pencils

Eating is a life-sustaining ritual. My work explores how culture is developed through necessary, everyday acts to become rituals and legacies passed down generations. In this way, culture becomes a gift. Inspired by Janet Fish and Liu Xiadong's techniques, I have used saturated colours and strong lighting to highlight the significance of mundane activities, like eating. By presenting a bowl of six Tangyuan, both symbols of unity in Chinese culture, I invite the audience to consider what rituals and legacies that they take for granted and how they continue to pass it forward.

**For sale \$1,500**





## Joel Veness

### HEAD 1470

Digital painting

Art has been my escape from reality, and a form of meditation for me. Creating everyday is ritual. One consistent motif I have created from a young age has been Heads. Each Artwork is numbered in chronological order, and each work is like a diary entry. Visibility is harder for Artists these days. We have to compete with Movies, Television and Video Games, and it takes years to find one's voice. I'm lucky to have found my small voice in a world of noise. I hope that one day my legacy is this body of work I'm creating today.

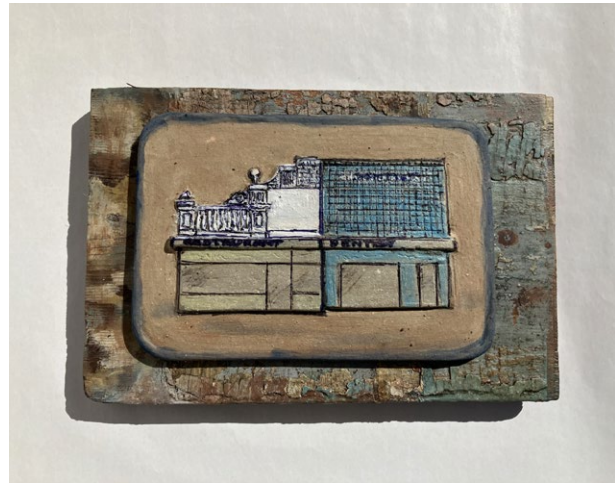
**Not for sale**

## Anthea Feilen

### Hidden Heritage: 174-6 Burwood Rd

Inscribed drawing using ink and underglaze on a clay tile mounted on a timber backboard I feel compelled to record the heritage of the area, especially as displayed along Burwood Rd. Many of the buildings reflect a previous time, when shopping was an occasion, an important ritual and displayed the pride and aspirations of the shop owners in a growing Burwood. This heritage has been modified over time and often hidden from view but can be glimpsed if modern shoppers raise their eyes to look above the awnings.

**Not for sale**



## Thomas Stokes

### leškant (in search of)

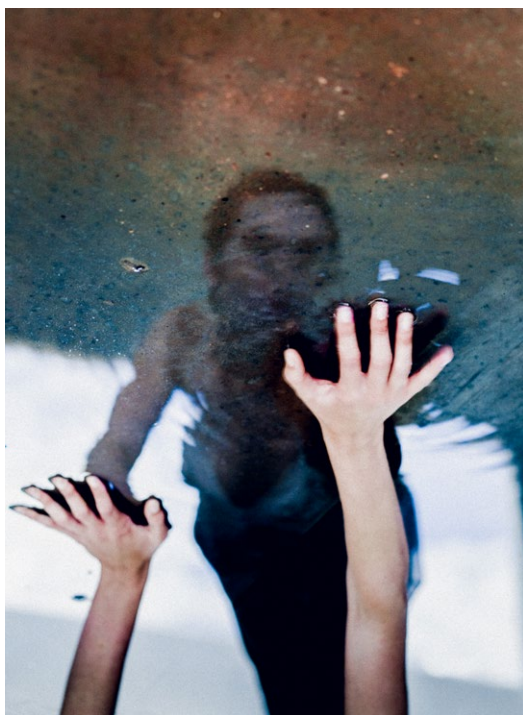
Mediums used were all found on the street – house paint, acrylic, fabric paint, recycled canvas

The work is a self portrait, a letter to my Lithuanian heritage. leškant, translating to “in search of”.

A culture which was shameful to my grandfather after he fled Europe in the war. Shame mirrored in myself growing up queer. The work is representative of the triumph and pride I gained through educating myself in Lithuanian culture and traditions, embracing my queer identity through drag and being unequivocally myself. The parallel rituals of makeup and traditional embroidery, weaving a story, the legacy of my grandfather, our rich Baltic heritage, my own queer visibility, a story I will proudly tell.

**For sale \$1,900**





## Joey George

### *In Her Hands*

Photograph printed on fine art paper

I was born into a Christian family in regional Australia, and molded by a religious upbringing in the Pentecostal faith, which created place and understanding dictated by ideology, not individuality. Later in my youth I learnt the world is not so clear. There are many things that did not make sense to me, and art came to fill this place.

This portrait reflects the great contradiction of human identity: we are as simple as we are complex; and it explores the common rituals all humans undertake to craft their identity. The subject is framed in an unexpected way, imagining new worlds and identities defined by myriad human experiences, relationships and environments.

**For sale \$250**

## Kirthana Selvaraj

### *Kirthana and Oscar*

Oil on canvas

My day job is centred around mental health, unpacking racial trauma and fighting against oppressive systems. I often find that during this time of Covid and uncertainty, I overextend my emotional, physical and spiritual capacity. Almost surrendering to the idea that my worth is inextricably linked to my labour.

Oscar (approximately 84 dog years, Chihuahua/pug cross) reminds me that rest can be radical, he urges me to pause even when pausing feels impossible. In this self-portrait, I hold him tentatively, not preciously against my body. There is certain insolence in my expression, he defies me, tests me but also forces a curiosity between what is and what could be. There's always a new smell to sniff, stick to pee on, wheelie bin to claim, a new cat to ignore.

In some ways, Oscar gives me permission to not always fight every battle, to recede, not into passivity but radical self-care. I hold this in the saturated colours, uninhibited, breathing freely on my body and illuminating my skin. I'm reclaiming rest, as a political act.

**For sale \$7,500**



## Emily Greenwood

### *In Loving Memory*

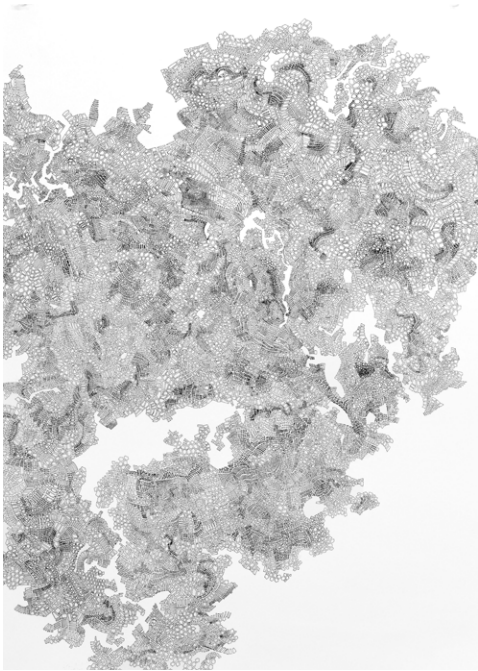
Video documentation of durational performance work, 9m59s

When a Tongan father dies his daughters are expected to cut their hair in mourning. The ritual is to take place after the tenth day also known as pongipongi tapu. The cultural tradition is only meant to be carried out by the deceased father's oldest sister or someone outside of the Tongan ranking system. It is generally taboo for Tongan women to cut their hair outside of this occasion. My Tongan 'father' left before I was born. I mourn everything he took with him. I have now spent 26 years on Earth searching for connection to my Tongan culture, traditions, rituals and ancestry. Leading up to my 26th birthday, the last 7 days of my youth I cut my hair in mourning. I mourn the things my Tongan father took with him when he left. I am glad he is dead to me. This is in loving memory of the things I have been left without.

**Not for sale**







**Belinda Yee**

*Marking Time with You II (2022)*

Ink on archival drawing card

When mum died I struggled to process what had happened. I started drawing cells across a page, to give myself the time and headspace I needed. I made this work with headphones on, listening to the music of my childhood, and thinking about moments and conversations we shared. The paper is a live space of engagement, a stage. It holds the trace of time I spent with my mum across those hours and days. A seismograph of sorts, the clustered marks capture the flow of feelings and time. I continue to make these works because they bring joy and perspective.

**For sale \$1,500**



**Helen Nehill**

*Meditation Piece*

Black ink applied with dip pen and brush on 300gsm watercolour paper

This surreal self portrait piece reflects my daily practice of sitting meditation and the mindfulness it cultivates which I apply to my work with ink and dip pen, working slowly, building up lines and textures, watching the ink glisten on the page before it dries, listening to the gentle scratching of the pen on the paper, and seeing the image emerge as a by-product of this process. In this sense it reflects artistic and meditative ritual.

**Not for sale**



**Tom Christopherson**

*Mirror Mirror*

Watercolour pencil and acrylic on watercolour paper

Featuring Sydney make-up artist, Marcus Petaccia, 'Mirror Mirror' celebrates the visibility of queer success in mass-media while analysing its representational history in one of our most beloved fairy tales. Historically depicted as villainous, Queer people and their worth, wisdom and influence both within these age old children's stories and within the world today has dramatically shifted.

**For sale \$2,500**



## Nadia Odlum

### *Mispaint Interplay*

Paper, spray paint, adhesive vinyl, pencil

My practice stems from an unending fascination with urban environments. The materials, symbols, structures, and rules are all evidence of continuing human attempts to cohabitate. Systems overlay on systems, breaking down, patching on, obscuring and intermingling.

Walks in the city saturate me with information. Drawing provides me with a way of processing this complexity. In the studio, layered patterns form optical vibrations. Mediums, surfaces, and finishes are endlessly recombined, translating personal perception into new abstract languages.

My work makes these interplays visible, recycling them and reinterpreting them through my own visual language.

**For sale \$2,300**



## Won Kim

### *My Father's Life*

Acrylic ink

Master Man Hee Kim, a Korean Folk Art/Minhwa Artist and also my late uncle, left a legacy of being classified a non-tangible Cultural Heritage in South Korea. His books and art has inspired my painting which is a dedication to my late father, Man Chin Kim's life. From his birth to afterlife, I wish the two brothers to be united and in peace. This is my own ritual.

**For sale \$1,000**



## Farzana Ahmad

### *No Planet B*

Acrylic on canvas

'No Planet B' is a visual documentation of the Anthropocene illustrating the recent floods in NSW. It highlights the consequences of global warming resulting from ritualistic abuse of the environment by humans. The effects of which are becoming visible in the form of increasingly intense and frequent natural disasters.

The work encourages viewers to take personal responsibility to salvage a liveable planet for our children because it's the only home they've got and failing to address the climate emergency urgently means that our legacy for the future generations would be a hostile and uninhabitable planet.

**Not for sale**





**David Miler**

*Ophelia*

Oil on canvas

This painting is related to visibility in that it is a distorted reflection representing how we see ourselves and how others see us.

**For sale \$2,750**



**Carmen Hui**

*Same Same but Different*

Coloured pencils on watercolour paper

As an artist, I find inspiration in my personal experiences and memories. This particular drawing is based on the weekend rituals my family had when we used to go to yum cha regularly. It was a way for my parents to stay connected to their culture, and I was always fascinated by the subtle differences I observed as a child. For instance, seeing soft drinks available at yum cha, being able to use my hands to pick up food, and discovering fortune cookies for the first time. Although seemingly small details, they hold a significant place in my memories and personal growth. This drawing is an expression of my nostalgia for those moments and a tribute to the beauty of cultural diversity.

**For sale \$1,400**



**Sarah Louise Kinsella**

*Samuel Profile*

Digital photograph. Giclée archival print.

Sarah Louise Kinsella is a photographic artist based in Sydney, Australia.

Her work explores a deep fascination with the intimacy of sexual desire through both photography and sculpture.

Constructing imagery enamoured by the seductive form, Kinsella's pieces are a figurative portrayal of her own examination and reflection of her subject's body.

**For sale \$1,600**



**Katherine Hodgkin**

*Self Portrait*

Graphite on cartridge paper

Ritual and the mundane ritualist tasks we do that we don't think much about, is what I was thinking when incorporating the themes and my art. I decided to do a self portrait as its not something I've done a lot of and wanted to show myself taking my make-up off as its a daily ritual I enjoy.

**Not for sale**



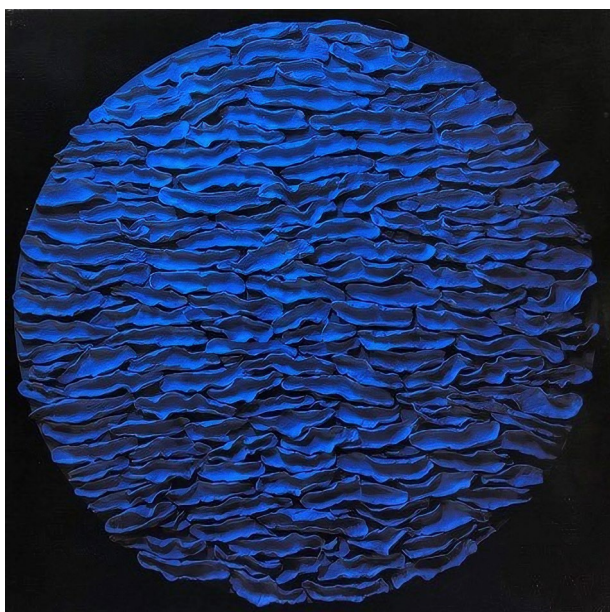
**Leila Jeffreys**

*Silvereye No. 1*

Photograph

I notice we are suffering from an epidemic of over thinking and are missing the beauty that surrounds us. If we pause and look closer what becomes visible are the magnificent creatures that live alongside us. I have learnt that slowing down and paying attention to these creatures is a radical act that stirs the human spirit and brings us so much joy and love.

**For sale \$2,200**



**Lynne Sung**

*Solastalgia*

Video made from a series of photographs of a work made with bisque fired paper clay on board set to music composed by Alistair Sung, 3m41s

As the climate changes and life on Earth becomes more precarious, I feel a deep sense of loss and sadness at the state of the environment and the part we play in its demise.

**Not for sale**



**George Shaw**

*Stigma/ta*

Acrylic face-mounted digital print

Why must I suffer the opprobrium of my heterosexual brethren just because I like to paint my nails?

**For sale \$800**



**Fatima Maqvi**

*Sujood*

Graphite on paper

'Sujood' is a graphite drawing of a "Turbah" which is a flat rock made of clay on which Muslims of the Shi'a sect rest their foreheads during Sujood. Sujood is the act of full prostration part of the Islamic 5 daily prayers, in the direction of the Ka'ba, a point Muslims universally pray towards.

Shi'a Muslims believe that the holy Prophet Muhammad would prostrate upon clay or raw earth materials such as leaves. The Turbah connects an individual to the earth and reminds them of what they are not only made of but what they will become. Prostrating upon the earth in this manner is meditative, healing and grounding. Turbahs often have engraved patterns and writing on them. Through the strenuous practice of drawing, the artist rather emphasises the cracks and textural erosion of the turbah; this Turbah is a mirror to the believer who has used it; it reveals how many prayers it has borne. The worn out turbah is a physical manifestation and imprint of the worshipper's spirituality.

**Not for sale**



**Yasodara Puhule-Gamayalage**

*Systemic*

Graphite on gesso upon mirror

Inconspicuous systems rear their heads everywhere we go. Brown skin. Unusual names. Neo-colonial racism.

Visibility is something that people of colour, artists of colour struggle with every day. Far too often, they are left in the dark, waiting to be seen. Yet, when the moment comes they will leave their legacy.

'Systemic' welcomes the audience to become part of the image via reflection; to see themselves in a position of power and visibility, a position that the drawing's protagonist craves and deserves.

**Not for sale**





**Alexandra (Sandra) Jule Cipriotti**

*The Dilemma*

Oils on canvas

A thought-provoking piece of wedding rituals and legacy. It depicts a bride contemplating her fate, experiencing cold-feet. The marriage ritual and dilemma is a significant event in the lives of many females (and males). The bathtub and wine fertile ground for thought associations. The old style bathroom symbolic of the great legacy marriage leaves, the veil and dress depict the ritualistic nature connecting with viewers.

Themes consistent with my exploration of human fragility and vulnerability. Often there's intense intimacy and voyeurism as I invite viewers to lean in, to relate, to reflect and contemplate. To extract their own meanings.

**For sale \$2,900**



**Yanti Peng**

*The Gape Escape*

Photography, 3D visualisation and motion graphics

Fixated on an obsession with giving back to the generation that has sacrificed, bubbles guilt in dreams. Dreams that seem to be the antithesis of a desired legacy from a cultural perspective as a Chinese immigrant. To counter the guilt, a cycle of suppression is created through the routine. These routines become rituals practised every day to suppress desire. But there is a displacement in routine between who someone is and whom they wish to be. When the daily rituals no longer make sense, a gape opens between the cracks. At the end, we choose our own legacy.

**For sale \$300**



**Alaa Alfaraon**

*The Green Messenger*

Digital drawing

'The Green Messenger' aims to show our need to be seen even in a world where we may blend in our environments. The desire to be seen as an individual rather than a small part of a whole.

**For sale \$500**



**Anna Zuo**

*The Heart Remembers*

Charcoal and graphite on sustainable bamboo paper

Every week I visit my great-grandmother in her nursing home in Burwood Heights.

Great-grandma has Alzheimer's so she can't remember my name, but I know she feels me in her heart. When she sees me, she beams with a smile. She'll offer me a seat and we'll eat fruit together. I know we might not have much more time with her. When she's gone I hope to carry on her legacy. I hope I can make others feel loved in the way she makes me feel.

When that time comes, I know I'll still feel her in my heart.

**Not for sale**



**Alma and Brett Studholme**

*Three Waters: Tears, Tea, Sea*

High resolution single channel video with sound, 9m46s

The film is centred around water that permeates every aspect of human life: our environments, our cultural rituals and our biology. It documents a highly personal tea ceremony performed by a mother and daughter on the shorelines of two different seas – the Mediterranean Sea and the Pacific Ocean. While facing the seas that separate them, mother and daughter are cradling ceramic cups cast from each other's hands. The cups, warmed by tea, evoke the warmth of each other's touch and the ritual becomes a way of both confronting and overcoming their physical distance; of establishing a spiritual and embodied connection.

**Not for sale**



**Kate Riley**

*Visible Mending*

Eucalyptus dye and eucalyptus dyed thread on paper, graphite on wooden board

"When I looked at that country it was so beautiful... Now, looking at that same country breaks my heart, it's all barren because of that mining." – Yindjibarndi elder Tootsie Daniel speaking at a hearing about the impact of Fortescue Metals Group on her country.

Too often the impact of our lives is hidden from us. This piece is a small meditation on the damage we inflict on the earth to bring us what we think we need, damage we leave behind for others to manage, and on our attempts to heal it. Making our legacy visible.

**For sale \$780**





## Smutir Patil

### *Warli*

Gauche on poster board

'Warli' – A traditional art form employed by the indigenous people of my hometown near Mumbai, exemplifies that transcending time, culture and art will always remain. Through the medium of simple, yet intricate figures, this tribe would capture scenes from their day-to-day lives in much simpler times. Traditionally created on mud huts with a mixture of rice powder and water, their ways of living, rituals, and customs would all be captured in paintings and be an archetype for generations to come. Here I've depicted my rural hometown and captured the nuances of a time when technology didn't obscure human interactions and visibility.

**For sale \$150**



## Linda Sok

### *When Will You Be Home?*

Woven silk threads, which have been silk-screened onto the threads

The work reclaims the fading tradition of Cambodian silk and pidan weaving and hol (ikat) dyeing techniques, touching on the tradition whilst also offering a nuanced way of approaching the practice as an act of healing from familial and cultural trauma. *When Will You Be Home?* (2023) centres on imagery of the artists' family, taken from photos and communicated to her through social media. Everyday rituals practiced by her family are portrayed in the prints, elevating them to the sacred status that the pidans were traditionally held, and propose that current day rituals may become legacies themselves.

**For sale \$1,300**

## Aryan Sethi

### *Witnessing Time*

Printed photograph

We see through a lens of past occurrences, rituals and the upheld legacies of our ancestors, ultimately shaping our identity today.

'Witnessing Time' was captured in Old Delhi's historic fort Red Fort, which served as the primary residence of the Mughal empire during the 16th and 17th centuries. After much bloodshed and British influence, traditional Mughal architectural styles fused with British styles.

The figure in the photograph is looking out into the azure, witnessing a sort of freedom that may have not existed in previous times. Whether that freedom is flourishing is unknown, but is, nevertheless, grounded with ancestral legacy.

**For sale \$450**







# 2023 ENTRANTS

## **CONTENT WARNING**

Please be advised that this section of the catalogue contains artworks which depict nudity.



**Nix Francia**

*Gender Euphoria*

Oil on canvas

Gender Euphoria reveals an insight into a form of trans non-binary thinking. It exposes what traditionally remains unseen to society, becoming visible in its raw glory to those who may not understand the idea of the euphoria that invigorates those who identify as trans non-binary, the Euphoria that comes from simply existing comfortably within your chosen identity.

**For sale \$1,600**



**Tony Tran**

*Ornafanum-Vacui I*

Digital photography

This artwork explores a speculative renewal and distortion of remixed mythological and spiritual iconography of deities rooted from varied pan-Asian and European legacies and cultures to cultivate a personalised cultural aesthetic. The work responds to the artist's existential yearning to seek a new spiritual/cultural aesthetic and iconography through navigating the landscape of cultural alienation, displacement, and sentiments of secular pessimism by attempting to make sense of their Asian identity within a Western-dominant culture. The methodology involves ritualistically sculpting designs using digital software that is then 3d-printed, primed, lit, photographed, then further digitally manipulated resulting this reimagined altar-like display.

**For sale \$1,200**



**Rowan Yeomans**

*Portrait in the Mirror*

Digital drawing

To have a trans body is to live in dissonance with the world. While I am in tune with myself it is a careful and vocal art to speak on and correct others on what you are constantly. I worry one day I will be dead and no one will care how I lived or give me the grace and compassion of being seen as I was.

Anyway, mirrors, reflections you never see yourself as another perceives you etc. etc. I trust you to draw conclusions on what art can mean.

**For sale \$250**





## Effy Ephgrave

Savy

Acrylic paint on canvas

Positive imagines of naked women, bright, bold, proud, taking up space. Visibility in a fat phobia world is vital.

For sale \$1,800

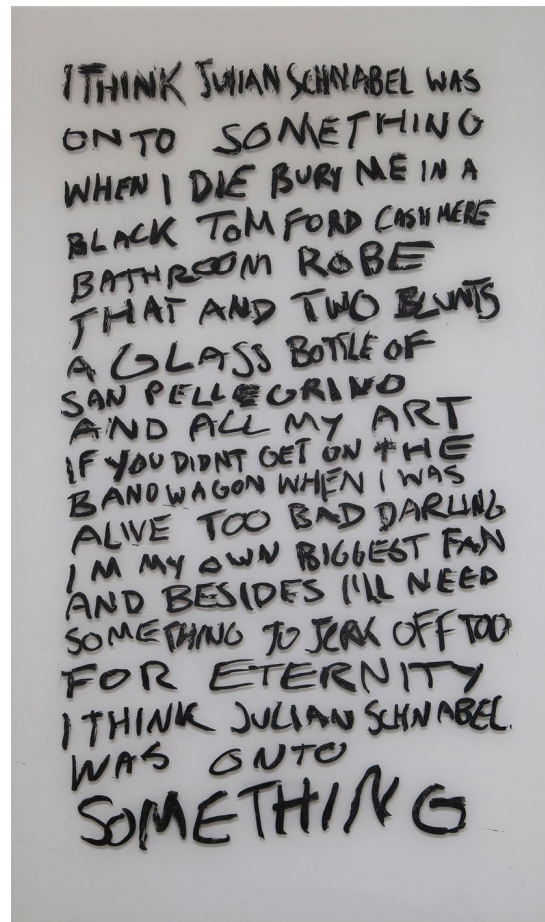
## Wade Kelly

Very Special Climax

Oil stick on found glass panel

'Very Special Climax' explores the human desire to be seen and heard; the artist's struggle to find an audience and how that impacts career and lifestyle. Ritual is explored through the process of burial and how one's most cherished belongings may be entombed with the dead to be admired in eternity. The text invokes thoughts on legacy and the idea the artist may not be appreciated in their time yet the irony of becoming more valuable when deceased is present.

For sale \$777







# 2023 ENTRANTS

## CONTENT WARNING

Please be advised that this section of the catalogue contains artworks which reference self-harm and abuse.





## Fiona Macpherson

### *Surface Tensions*

Oil on canvas

Fiona Macpherson's painting practice explores the dichotomies of silence and visibility, the surface and the underside, and denial and acceptance while engaging with an autobiographical narrative of trauma. 'Surface Tensions' pinpoints the social psychology of cognitive dissonance surrounding the presence of unspoken abuse in seemingly typical family settings. Through recreating childhood photographs, Fiona aims to shift the perspective by unsettling the image, inserting the consciousness of the traumatic subtext that the camera lens can not access. In doing so, the confessional work seeks to restore her agency and control over the truth of her story.

**For sale \$2,500**



## David Robinson

### *The Golden Knife*

Oil on board

'The Golden Knife' deals with the idea of the legacies studied, researched and admired in art history, specifically Vincent Van Gogh. I created this work to comment on how artists aspire to grow in their practice to reach the level of excellence set before us by these titans and the legacy they had left behind after their deaths, by any means necessary.

**For sale \$500**

## Burwood People's Choice Prize

The winner of the People's Choice prize will be announced in May 2023, following the exhibition, on the Burwood Council website.

SCAN TO VOTE



## Artwork Sales

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



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