

# WYNDHAM ART PRIZE



2021

# WYNDHAM ART PRIZE 2021

**13 MAY - 27 JUN 2021**

Wyndham City is excited to present the Wyndham Art Prize 2021.

The largest exhibition of the Gallery season, this year's edition features a whopping 83 artworks, 19 by local artists. Spanning all forms of visual and contemporary art, Wyndham City's annual prize offers local and emerging artists the opportunity to exhibit alongside high-profile artists with annual prize money attracting top local and national talent.

Amongst the works there is a variety of subjects and mediums including installation, painting, video works, sculpture, photography and more!

*Wyndham City acknowledges the peoples of the Kulin Nation as the Traditional Owners of the land on which Wyndham Art Gallery stands and we pay our respects to their elders, past and present.*

**Wyndham Art Gallery**  
**Great Art. Deep West.**

Image (Cover) : Amala Groom - *Copywrong* - 2018 - image courtesey of the artist

Image (Right) : Yask Desai - *The Big Australian 2020* - 2020 - image courtesey of the artist





# WYNDHAM ART PRIZE 2021

Wyndham Art Prize 2021 is a testament to the resilience of artists in a time of an international pandemic. Many of the works submitted in this year's prize were created in 2020. For some people being isolated and restricted from the stimulation of exhibitions in real life was difficult, but for some it was a time of self-reflection and productivity. The exhibition is filled with works both subtle and overt that capture moods and moments, that reflect and invert time from a year that was the longest and the blurriest.

The material lives of visual artists are always challenging, trying to find work that doesn't interfere with their creative output on the one hand, and the self-promotion that is required to sell the output of their passion, on the other. The past year has been no exception with the impact on artists significantly felt not just on their practice but on their 'other work' as the precarious nature of temporary and arts related work was hit by the pandemic.

So here's to all the artists who worked through this time and provided their inspiration to our community. Thank you for making work and for your commitment to your practice.

The 2021 Wyndham Art Prize builds each year, attracting artists from across the country. The Wyndham Art Gallery prides itself on including as many works as possible in our modest space. This year we have a very high standard of work on show with everything from small models to large drawings. We have attracted a strong showing from Wyndham's local artists, some who are new to the gallery which is always exciting.

We are graced with three eminent judges for 2021, Paola Balla, Ashely Crawford and David Cross who have the difficult charge of selecting the winners of the main Prize of \$12,000 and the LEAP (Local Emerging Art Award). This year we have a new prize TREAT, a commission for a socially engaged artist to work in the Wyndham Community, to develop a new work in partnership with the research initiative, the Public Art Commission, from Deakin University.

Once again the People's Choice Award is sponsored by Arts Assist, our great local arts organisation that supports the growth of the Arts in Wyndham.

We hope you enjoy the vast array of works in this year's prize and are once again inspired by the creativity of our Australian artists.

Wyndham Art Prize 2020 Winner:

*Copywrong*

Amala Groom

Fake boomerang, ochre, acrylic,

Australian currency

35 x 20 x 5cm

2018



# Nicholas Aloisio-Shearer



*Remember You Must Die (Pleasure)* explores connections between Western art history, imaging technologies and networked cultures. By appropriating vanitas still life practices and reconstructing them in 3D imaging software, using open source models, the work interrogates how automation and aesthetic traditions are linked.

*Remember You Must Die (Pleasure)*  
Jacquard woven tapestry, silicon, pigment, metal  
700 x 1200 mm  
2021

# Fae Ballingall

As a landscape painter I am drawn to represent landscapes in both their environmental and cultural complexities. Over the years I have developed a unique impressionistic style to capture these dualities, and also, to create a small window into the transcendental beauty of the natural world and our relationship to it.



*The Ascent*  
Oil on canvas  
910.40 x 1210.90 mm  
2020

# Elaine Batton



From the Series “Muted Beauty,” which considers beauty during this year of Coronavirus and isolation. The works provide a metaphor for how beauty continues, albeit in a quieter, gentler way. Receding to the background against a tide of change, challenges and impacts. Beauty still exists around us, but is unable to resonate loudly, it is still there, quieter, and at times faded and declining as our immediate world seems smaller. Yet the whisper will continue, it will gradually have a louder voice, its protest against our loneliness a voice that echoes silently in these times. But for now, its steadfast presence allows for comfort as it accompanies our journey.

*Veiled Decline*

Photography (archival pigmnet print)

800 x 800 mm

2020



# Ashlee Becks

My work investigates how materiality and painting can be used as a vehicle to express and heal from childhood trauma. The series includes large painted self-portraits and smaller matching works. The smaller works are cropped, expressionist masses of paint, the compositions inspired by their larger counterparts. The paintings feature thick swipes of impasto applied by palette knife. While the larger works carry a narrative, and can be read quite literally, the smaller works are less representational and require the viewer to focus more readily on mark making. Mark making, evident in both the small and large works, allows the viewer to distinguish an indexical sensibility – that being, the artist behind the mark. This materiality is important as it reminds the viewers that a human has devoted excesses of time and care to it. It acts as a metaphor for physical healing - tender and massaged paint application promotes personal healing and, I hope, will encourage others to do the same.

*Henry in Tasmania*  
Oil on canvas  
900 x 1200 mm  
2021



# Tanya Beehre



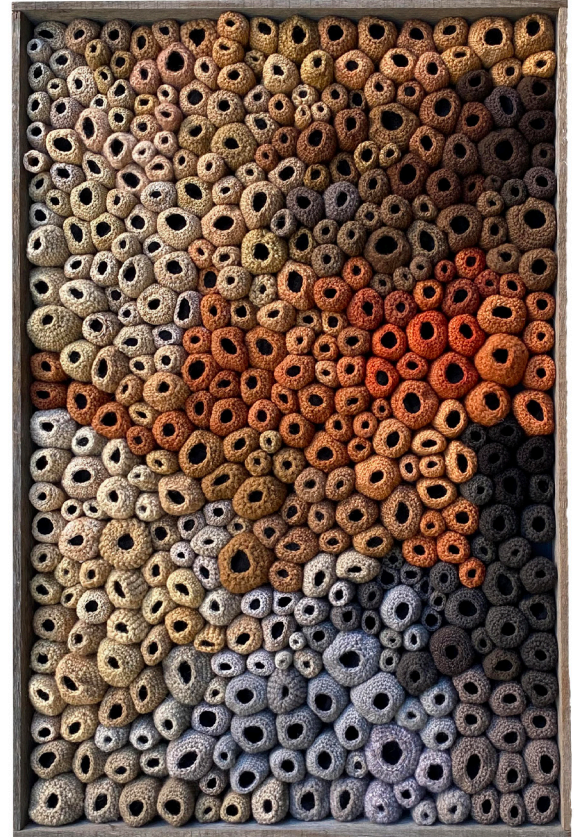
This is my 2nd big piece using forks. I enjoy being able to repurpose an everyday item and turn it into something completely different. I enjoy seeing the look of surprise when people notice it is made of forks. This art piece has approximately 450 forks, 2 teaspoons, a pair of tongs and 6 big screws. The Kiwi is a beautiful bird and one that is close to my heart.

*A Long Way From Home*  
Metal sculpture  
500 x 620 x 330 mm  
2021

# Lynn Berry & Margaret Knight

Surrounded by the beauty of the Australian bush in Cowes and on the Mornington Peninsula Marg's growing interest in natural dyeing techniques encouraged us to experiment with dyeing a variety of yarns including wool, mohair, cotton, bamboo and other manmade fibres using a diverse range of eucalyptus leaves, bark, and flowers. Throughout the process, we used little mordant, and even though we expected some variation in shade from the diverse eucalyptus species, we were pleasantly surprised by the wide variations in colour.

*Eucalypt : Colours of the Australian Bush*  
Hand crocheted mixed fibres  
600 x 900 mm  
2021



# Peter Burke



*I am very free*

Ink, acrylic, charcoal and tape on paper

980 x 1400 mm

2021

This recent project involves collecting handwritten notes that have been left behind in public places such as car parks, supermarket aisles, office kitchens and sidewalks. In their original locations they are seemingly banal, but when they are detached from their original contexts they make compelling artefacts. Through drawing or painting these objects, I explore how they can offer humorous and poetic insights into the human condition. Rendering these inconsequential objects as works of art is a way of noticing the unnoticed, and revealing social narratives. Curated into exhibition contexts, they attempt to make sense of, and bring together, diverse and disconnected elements in the world.

# Fiona Cabassi

I am a Melbourne based artist and have been creating paper cut installations over the last eighteen years. I started experimenting with papercuts whilst making my own animations, which then led on to creating larger wall and suspended papercut installations.



*Dips and shallows*  
Paper, paint and textiles  
1500 x1000 mm  
2021

# Ann Capling



I paint to express emotions that I cannot articulate. I paint what I'm feeling and I hope that it resonates with others. I work in watercolour with detailed pencil under-drawings. As a kid, I was fascinated with the riotous paintings of Bosch and Bruegel and this is reflected in my current work. *The Covidian Era* was painted over a period of 11 months, starting in March 2020. Beginning with the Australian bushfires, it just unfolded from there, inspired by daily images in the news. Its message is that the Covid pandemic cannot be separated from the crises of climate change and loss of biodiversity. I hope that it unsettles you but makes you laugh at the same time.

*The Covidian Era*

Watercolour

960 x 1250 mm

2021

# Yu Fang Chi

My practice has sought to make objects that combine the solidity of metal and the softness of fibre. Cutting, sewing, weaving, layering, and assembling, these repetitive movements central to my practice which give rise to the contemplation of time and rhythm, and an introspective understanding of body and mind. In the work of *Inner Crease*, the fragility of the female body and its cultural histories extend to processes used by women in the domestic realm. The visceral forms entwine with a marked sensuality, coiling like bodily organs, yet they carry the imprints from discarded materials of kitchen duties. Here, with the capacity for sensuous adornment, ambiguity carries an expressive form.



*Inner Crease series (Vessel II)*  
Copper, metallic car paint, thread, steel wire, synesthetic material  
250 x 150 x 150 mm  
2020

# Glen Clarke



My work explores the possibilities of combining various elements – colour, shape, line and pattern. I playfully experiment with colourfully painted and patterned intricate paper cuts to create labyrinthine, fantastical worlds that are influenced by the natural and constructed environment we inhabit.

## *Lavender Mist*

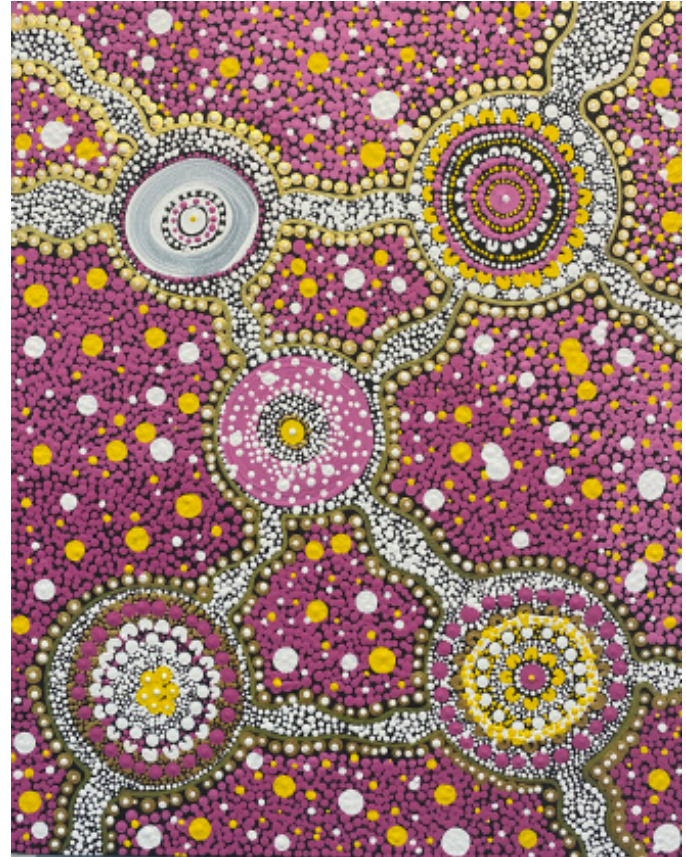
Origami folded Chinese 5 Yuan currency,  
plastic film, cotton thread on paper  
800 x 800 mm  
2020



## Muthi.Tidda (Jessica Clarke)

This piece was inspired by all the strong women in my life. Those who make me want to strive to be a better version of myself everyday. Every time a woman stands up for herself, she stands up for all women. So here's to us ladies and to the new year ahead. May we continue to fight for what we want, may we continue to remember what we deserve and may we continue to stay strong and lift one another up.

*Deadly Women*  
Canvas painting  
420 x 297 mm  
2021



# Madison Connors



The energy in the room changes. Your mind shifts. You feel a strength within you that you never thought you had. There are moments when you feel like giving up. There are moments you do not want to continue. I remember asking the midwives (telling the midwives) that I wanted to go home, I'd had enough! But in that moment, you know you will meet your baby soon. You are reminded of that.

*A Gana (mother) is born*  
Acrylic on canvas  
9100 x 9100 mm  
2020

# Sal Cooper

*Sentiment Logistics* follows a series of short video clips outlining various modes of transport, logistics and infrastructure within an urban setting. All of the signage points to the organization and movement of emotional states, perceptions and abstractions. This is a fanciful extrapolation of the current conditions of isolation, where direct human communication and expression is so limited we are imagining new and large scale modes of sentiment delivery. The piece also offers a wry commentary on our own emotional burdens.

This work was commissioned by TURA New Music for the No Borders Commission 2020 as a collaboration between Sal Cooper and Kate Neal working as "Flight Risk."

*Sentiment Logistics*  
Single channel HD video with stereo audio  
2:36 min  
2020



# Jenna Corcoran



*walkwalk*  
2021  
4:00 min  
2021

Jenna Corcoran is an interdisciplinary artist living and working on Wurundjeri country. With an interest in the nuances and performance of the everyday – a fleeting moment, something out of place, rituals and habits – she find an understanding of the world. Her art typically comes from an introspective place, though it finds its place in others through shared experience, provocation and authenticity. *walkwalk* is a performance video art piece exploring the dimensions of the body and movement through deliberate and conscious walking. A visually and conceptually simple performance and video, the focus is on the repetitive nature of the movement, the relation of body parts in space, and the deliberately distorted and exaggerated action of the conscious performer.

# Jack Danger

“Where is your mind?” was created with the intent that each person who interacts with the piece will interpret what they see differently.



*Where is Your Mind?*  
Paint marker on mirror  
610 x 815 mm  
2021

# Payel Dasgupta



I took this photo on one of my many walks during the 2nd lockdown in Victoria last year. The shadow gives the tree an extended length, making it appear really tall.

*Perspective*  
Digital print  
300 x 400 mm  
2020

# Yask Desai

*The Big Australian, 2020* critiques the construct of a dominant Australian national identity and its fundamentally unjust political and ecological relations. At its core, the image offers a disquieting view of the ongoing extractive nature of Australia's economy, while also touching upon the Anglo dominance that contours much of Australia's recent history. My work references and reinterprets the iconic triptych, *The Pioneer* (1904), painted by William McCubbin upon land that was owned by the second chairman of BHP at the time. *The Big Australian, 2020* poses questions about both the exclusionary nature of populist representations of contemporary Australia and the establishment's continuing indifference towards climate change.



*The Big Australian, 2020*  
Photography  
540 x 900 mm  
2020

# Emily Dober



Emily Dober is a painter and illustrator whose figurative work centres on the female form as portrayed in advertising. Working from gently drawn pencil or ink outlines, the carefully considered layers of colour afford the work an ethereal quality. By abstractly capturing the essence of femininity in her paintings and collages, her artwork reveals a highly personalised style and evokes a sense of creative freedom and fluidity. In *Not titled*, Dober has further distilled and abstracted the imagery. The soft layering of translucent veils of colour seemly capture a more overarching sense of the concept of femininity

*Not titled*  
Acrylic on canvas  
950 x 770 mm  
2019



# Alice Duncan

*Black Hole* was created at Lake Mungo, NSW, on the traditional lands of the Barkandji/Paakantyi, Mutthi Mutthi, and Ngiyampaa people. This site represents an important, yet often overlooked, natural landmark within Australia. Since the discoveries of ancient human remains in the 1960's, Lake Mungo has been the location of an ongoing and often tense dialogue between Aboriginal people and settlers. This conversation connects Australia's more recent past with a much deeper one. These images form part of an ongoing series interrogating the tapestries of cultures in the Australian landscape. The black hole motif represents contradictions within photographic representations of land. Placed within the site itself, it both adds to and takes away from the image; erasing information from the landscape.

*Black Hole (Lake Mungo)*  
Archival inkjet print  
800 x 800 mm  
2020



# Merrin Eirth



*No More Excuses*

*Panel 1. 'Return', Panel 2. 'Excuses', Panel 3. 'Echo'*

Oil on linen

850 x 1300 mm

2020

We stumble over ourselves, with ideology and excuses, while common sense languishes in an ocean of forgetfulness. Inside us, and out there, natural responses use phenomenal vigour to conjure real nightmares of epic proportion and real dreams of extreme beauty. The writing is definitely on the wall, and indeed, the answers are in the wind, but my Google-ly eyes are blinded by the light! Returning to my art practice after critical family events, I continue my life-long challenge of exploring complex layers of content in the poetry of a single image construct: Re-imagined perceptually based, and reclaimed images, are painted into the matrix of the picture space as visual metaphors to reveal patterns of thought that drive us.

# Pony Express (Ian Sinclair and Loren Kronemyer)

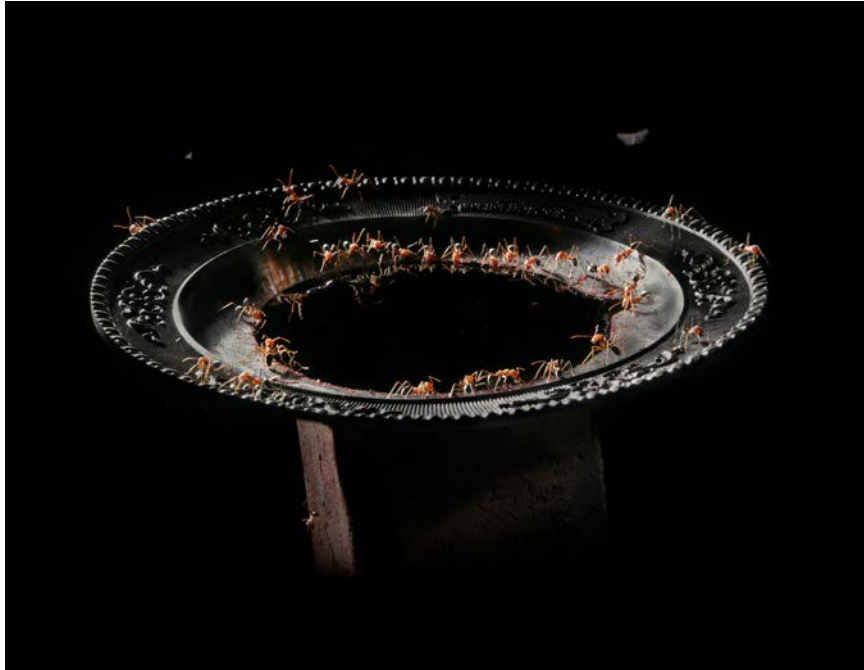
Pony Express is an experimental, Live Art duo led by Ian Sinclair and Loren Kronemyer. Through their pandrogynous collaborative process, Pony Express work across platforms of media art, performance, video and transdisciplinary research. Inspired by the article “Must the Anthropocene Be a Manthropocene” by Kate Raworth in which Raworth contests that the new name geological era, tentatively named the Anthropocene or the ‘Human Impact’ era, should be instead called the Manthropocene, to specify male impact on the planet. *Big Game (Manthropocene)* utilises music video tropes, revenge cult film motifs and survival ‘prepper’ aesthetics to explore humorously gender bias in art and science, queer feminist practices and questions who has the right to name our future?

Sound by Bronze Savage and Lou Mac  
commissioned by Pony Express in 2019.



*Big Game (Manthropocene)*  
Video Art / Experimental Art Variable - 1 Channel HD video  
4:03 min  
2020

# Liss Fenwick



This image is part of the series 'Meat Tray', created in an outdoor studio to combine both natural and staged elements. In a night time ritual, I repurpose tarnished silver trays from my childhood home to feed buffalo blood to meat-eating ants. I photograph the ants as they swiftly consume the blood using the tray as a kind of absurd stage. I repeated this cathartic performance over several years. *Meat Tray* addresses a decaying eurocentrism, boredom and nihilism I feel in the area where I grew up in the Northern Territory, on unceded Larrakia land. This body of work continues my practice's interest in land use, colonial history and place.

*Meat Tray XII*  
Pigment print on baryta rag  
500 x 350 mm  
2020

# Sai-Wai Foo

Sai-Wai Foo is a Malaysian-born Chinese, Melbourne-based emerging/early-career artist. Her training in fashion design influences and informs her practice through technique, finish and materials. Foo is a bricoleur who collects discarded and redundant items and gives them a new life through her sculptural practice. Working primarily in paper and textiles, Foo's materiality prompts viewers to consider discarded materials and to reconsider how things are used in our over-curated and insatiable consumer society. Her pieces invite a more intimate engagement, due to their scale and delicacy. *Overwhelmed* is a tribute to the collective trauma of 2020, a year when as a community we were emotionally submerged in an assortment of feelings and situations beyond our control.

## *Overwhelmed*

Mixed Media Assemblage; pleated paper, cotton rope, tun shells, vinyl, ceramic, cardboard, adhesives, silver plated vessel, silver plated tray, cotton thread, freshwater pearls, found painted wooden stand.

700 x 220 x 300 mm

2021



## Katherine Gailer (AKA Katira)



In 1665 Johannes Vermeer painted the iconic portrait *Girl With A Pearl Earring* depicting a European girl - capturing the sublime atmosphere of the era it was painted. In 2021 I dare to paint *Mestiza With A Blue Mask*, Mestiza is a woman of mixed races.

*Mestiza With A Blue Mask*  
Acrylic and Oil on canvas  
500 x 500 mm  
2020

maddison gibbs

When our voices are censored,  
our spirits make noise responding  
to Aboriginal female protector  
spirits on country. The Australian  
landscape is synonymous with  
fire and regeneration. Seeds  
from native plants are activated  
after the heat of fire. Friction from  
Australia's past social and cultural  
landscapes challenges are linked  
inter-generationally and present,  
still. The contested landscapes since  
colonisation still burn today. Our  
spirits and people can not rest until  
the contested social landscapes are  
redressed. The sovereignty fire must  
keep burning.

*When our voices are censored  
our spirits make noise*  
Jarrah wood, sculpture  
dimensions variable  
2020



# Brad Gunn



*Flopsy* came from the last stages of the 2020 lockdown after a flurry of creative activity. I had reached a point of exhaustion and felt despondent about my lack of human connection. Like many I had not had a haircut, had stopped showering every day and had become almost sloth-like. I created *Flopsy* as a kind of mascot of how we had all devolved during the lockdown. My practice intends to investigate the psychology behind our decisions and the hypocrisy of motive often through character studies. The work attempts to juxtapose serious disorders with whimsical metaphors.

*Flopsy*  
Resin, acrylic paint  
400 x 150 x 100 mm  
2020



# Safak Gurboga

My works are mostly centered around highlighting the reality of society's relation to racism, identity, violence, toxic aggression, and our connection with nature. I am working on representations of the reality which are caused by the pain, occurring through the social or personal traumas/fears. We use violence as a language; our "sins" are becoming the next generations' new neuroses. We spread rotten, shallow, and totalitarian senses like a contagious illness over one another. The distance we put between the world and us makes us unfamiliar with ourselves and the social which causes us to feel intense unhappiness. I produce works to heal the souls of people who have suffered like me and show that they are not alone. My practice and materials that I use are becoming formed profoundly related to these concerns.



*The flowers of evil (6)*  
Oil on canvas  
620 x 900 mm  
2019

# Anni Hagberg



The works are built from clay combined with discarded steel, broken glass, and dried out glazes, as well as other materials, which would otherwise be disposed of. Through the use of these waste materials the works represent both a material exploration within the ceramic firing process, as well as, a meaningful interaction with the human environment and the waste crisis we are living in.

*Flux 6*

Raku, porcelain, copper, glass, glaze and steel

550 x 470 x 580 mm

2020

# Aisha Hara

*Set out to Package the World* is a commentary on the immediacy of smartphone photography and the inability to package a moment that one was not completely present for. A girl stands in a spare moment of a scene of natural beauty yet she holds out her phone to attempt to capture it. The robotic nature of packaging up beauty in photography is contrasted by whimsical brushstrokes and dream like colours portraying the slow traditional material of oil paint.

*Set Out to Package the World*  
Oil on canvas  
1000 x 700 mm  
2021



# Gail Harradine



*Mum Leila's leopard print umbrella*

Photographic print on rag paper

917 x 1297 mm

2020

My practice centres on elements of loss and being told to “get over it” as to what has happened to our mobs, intertwined with examining the overuse of land. Through photography, I have been developing new ideas based around what lengths our regional areas go to in order to attract tourism. However, the inevitable and irreversible erosion of land, continues and so does the lack of acknowledgement of First Nations identity. Pink Lake, outside of Dimboola is a popular attraction via gourmet salt and tourists flock there to take ‘selfies’ so I borrowed my mum’s umbrella to get in first and take my own photo of myself with my timer, whilst most tourists would not even comprehend I am a Traditional Owner and my uncles worked there many years ago to collect salt. It is still a hidden history.

# Sammy Hawker

My practice examines methods and protocols of human and more-than human collaboration when producing works that investigate sites of the Anthropocene. I am interested in breaking open the permanency of the photograph by inviting agents of the site to interact with the work and decentre my position as the artist. In these images I collected ocean water from the site these photographs were taken and mixed it with Kodak XTOL when processing the film. The interaction of site is evident through the crusty tactility of the salt stained negative.

*Murramarang NP #2*  
Medium format film processed  
with ocean water collected from site  
420 x 594 mm  
2020



# Angela Hickey



This artwork is a replica of a Meteorite which fell near Murchison, Victoria in 1969. This Day Tonight, an ABC current affairs program, in 1970 interviewed both a scientist and a local resident about the meteorite. The scientist wanted all the pieces of meteorite held by local residents to be handed over for scientific research, while the local resident explained how she'd sold pieces of the meteorite she had found to pay for her children's education and a better life for her family. This artwork explores the value of the meteorite to these two different parties, the scientist who represents the establishment who wants the meteorite locked away and the local resident who seeks a better life for their family.

*Do not touch*  
Installation  
270 x 270 mm  
2021

# Chris Humphries

I work with traditional and contemporary media generally combining the two. Some time ago I began an ongoing project, creating drawings in books. More recently I have started adding painting elements. This project derived from a love of working on aged textures and timeworn objects. My book artworks are a departure from the traditional notions of Australian landscape and explore concepts such as Australian identity, culture and contemporary environmental concerns.



*Drawing and Painting In Monkey Grip*  
Pen, ink and acrylic paint on paper  
340 x 360 mm  
2020

# Suresh Jeanel



This snapshot is a portrait of my folks at a road trip to their investment property.

*Easy Street*  
Xerographic print on paper  
80 x 100 mm  
2019



# Tracey Jones

*The Stewards' Failure* is part of a series of works engaging with the concept of the Anthropocene and the choices that confront humanity as we struggle to meet the challenges of this new age. The image confronts the viewer, in brutalist fashion, with the reality of these choices so that we might make honest decisions about the world that we intend to leave to future generations. Employing the medium of oil paint, and incorporating the traditional techniques developed by the European classical realist painters, I create still life scenes that express a contemporary point of view. Investigating outcomes using traditional objects, techniques, and composition by past masters, creating an intensity of mood influenced by colour and the recreation of light and shadow are all fundamental to my work.



*The Stewards' Failure*  
Oil on canvas  
600 x 900 mm  
2021

# Ayman Kaake



Due to Covid-19 and the mental health challenges people face during self-isolation, there are women who have been held captive with their prisoners and are being subjected to the ugliest kind of violence. They are praying to find safety in their own home, and protection from their own family. This self-portrait is a part of a series about women in Arab countries and how they can feel isolated among their own family. I aim to shed light on the blackout that hides domestic violence. In this image, I encourage men to speak about this issue, to offer Arab women hope and solace during this pandemic. The embroidery on the print showcase a religious gold Aura and framed in baroque mirror style to let the audience engage with the art work itself, to look at the mirror but only see the reflection of these isolated women seeking recognition.

*Beneath The Burqa*

Embroidery on print in Baroque mirror frame

420 x 300 mm

2020

# Duain Kelaart

I am a young artist hungry for novelty and seeking meaningful challenge in my work. I relish difficulty because after the triumph lies great personal pride and fulfilment accompanied with the experience. My development or growth as an artist over the last year has facilitated the intuitive shift of focus from 2D creations to 3D sculptures. I have had the opportunity to integrate more elements, namely, electronics for added impact and influence on viewers. As I am sure other artists can relate, anything worth creating requires patience and the suspension of judgement in the beginning stages.

## *Cryptic Jaguar*

Lenticular flip print, black shiny velvet,  
acrylic paint, fishing line,  
pair of glass cabochons (eyes)  
600 x 700 mm  
2020



# Dominika Keller



*Peppermint With Nashi & Lemon*  
Acrylic On Canvas  
540 x 540 mm  
2021

My life has been devoted to a love of botanicals and beauty in general, but specifically the celebration of the ordinary, with my work representing a glimpse into my private daily life. From the joy of a freshly brewed tea served in a pretty cup, a piece of cut fruit, a good book, a treasured object, a flower from my garden or something I have collected from nature. With a background in the technical art of botanical illustration, my passion for still life was rekindled whilst teaching children. The beauty in the simplicity of their work led me to explore painting with acrylics and a shift away from just representing botanicals. I work from life and photos, my paintings are created using textured, though delicate brushstrokes, with a focus on the incredible shadows that different objects form and the way in which negative space effects composition. My current collection of works is inspired by a daily forage through my orchard and veggie patch, where the harvest forms the inspiration around which the rest of the composition evolves.

# Marketa Kemp

In 2015, I visited Tasmania for the very first time. It was also my very first 'real' hike over 5 days around the Walls of Jerusalem National Park. Being of European descent I found Tasmania to feel very 'familiar'. Somehow the slightly cooler climate and more temperate landscape resonate with such intensity and deep sense of belonging. The magnitude of the landscape and vast horizons feel overwhelming yet familiar, cozy and comforting, almost like a story book. As an artist, I find the privilege of being able to transfer what one is looking at, feeling, smelling, hearing and experiencing onto the canvas utterly fulfilling and rewarding. It is like magic which can often be difficult to relay or understand.



*The Walls*  
Oil on canvas  
760 x 1020 mm  
2021

# Soyoun Kim



*Mask* explores the notion of a mask through the self-performing body from a perspective of an Asian-Australian, motivated by the strong appearance of the deeply rooted racial discrimination during the Covid-19 pandemic. A mask is not only to protect from the virus but also the physical and verbal violence on Asians and Asian-Australians with the blame of spreading the virus. A mask is the beautification of whiter and fairer skin to resemble white Westerners within the Eurocentric concept of beauty and superiority. The unidentifiable blurring face implies the ambiguity of identity, refuting preconceptions based on racial appearances.

*Mask*  
Video  
4:02 min  
2020

# Zai Kuang

My paintings are about daily life. I want to explore the relationships between figures and their surroundings. I also want to show the inner part of the figure and the objects. From this point, I hope to involve more psychological elements.

*School holiday*  
oil on canvas  
1000 x 1000 mm  
2020



# Jo Lane



Take away all the romance from beds and we're left with the messy evidence of ourselves. This work intends to explore this aspect, that occupies so much of our time, and makes it evident through drawing. Inspecting the conscious construction of 'bed', then the deconstruction of it once we vacate, this work creates a human landscape of comfort and disturbance.

*riot*

graphite on Arches 300gsm, mounted on fine stretched linen

900 x 1140 mm

2020



# Julee Latimer

The desire to free paint and allow it independence is paramount in my art practice. My process is centred on the exclusive use of unsupported, dried paint. I create original paintings without a canvas or paper backing, only to deconstruct and remake them. Often drawing on textile, collage, and sculptural techniques, my core aim is to challenge expectations of what a painting is capable of being.

## *Live to Tell*

House paint, wooden stretcher bars  
1020 x 310 mm  
2020



# Danny Lee



*Two Brothers* is a very personal piece, This painting represents the relationship between myself and my younger brother. Watching over him but also leaning on him for support, tied together with an unbreakable bond.

*Two Brothers*  
Texture & acrylic paint  
880 x 680 mm  
2021

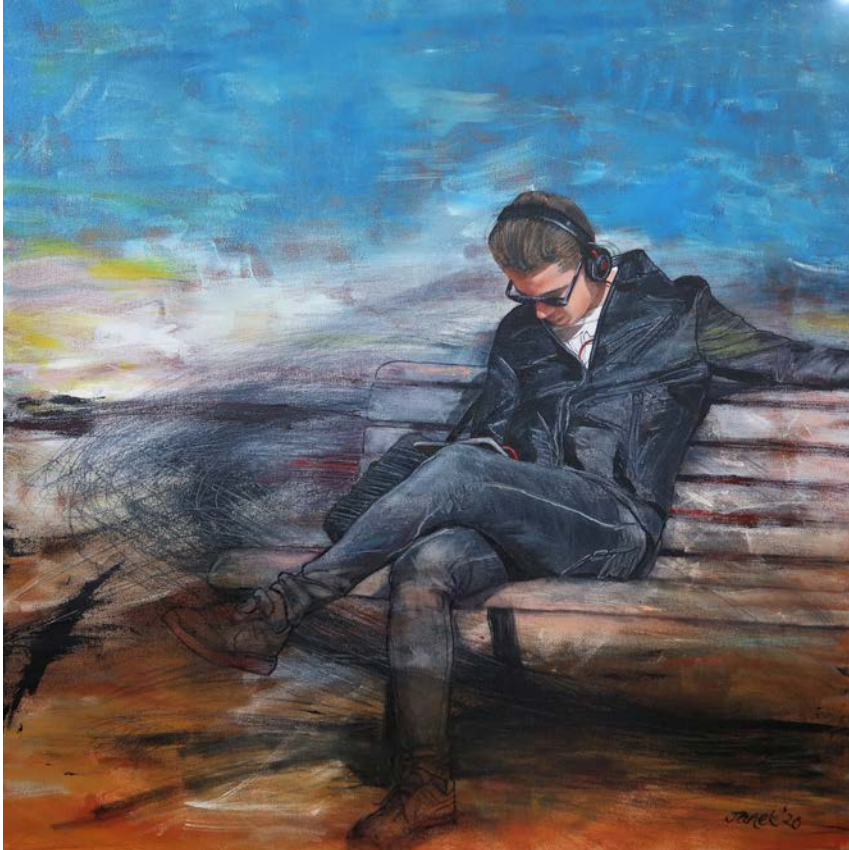
# Ryan Andrew Lee



*Wonnarua* is a video-based installation work that aims to provoke discussion around themes of Indigenous ways of living in juxtaposition with Western Settler-state system's unsustainable, damaging ways of using stolen lands. Ryan Andrew Lee is an Indigenous conceptual video artist whose work is strongly influenced by First Nations as well as natural and spiritual philosophies; which are all inextricably linked by universal nature.

*Wonnarua*  
Video  
1:59 min  
2019

# Janet Leith



My inspiration in my art practice comes from the everyday, exploring moments such as this work, of a young man in a tiny garden on a city street. Captured here on a beautiful sunny winter's day listening to music as he perused his tablet, he was content to allow me to take his photo. I loved the look of the washed-out sun against the black of his clothes and the brilliant blue sky behind his figure, which allowed me to merge the realistic figurative image with the colours and textures of light and line, as the winter wind swirled through the scene.

*Winter Reading*  
Oil on canvas  
760 x 760 mm  
2020

# Xiang Li



I live near the Werribee River entrance to the ocean and I love this beautiful river which inspired most of my watercolour landscape works. I enjoy kayaking in the river, hearing the sound of the wind blowing the long grass on the riverbank.

*The Werribee River Book*  
Waste, river water, seashells  
and dead plants on paper  
400 x 900 mm  
2020

# Cally Lotz



My work uses still life painting, symbolic motifs and an analytical painting method to explore interiority and personal experiences of containment, melancholy and isolation. The ordinary objects I portray are symbols of implied meaning that act as a visual provocation to reflect on our own ulterior being. Within the psychological context, what I depict is a metaphor for my subconscious.

*Parcelled*  
oil on linen  
1120 x 760 mm  
2019

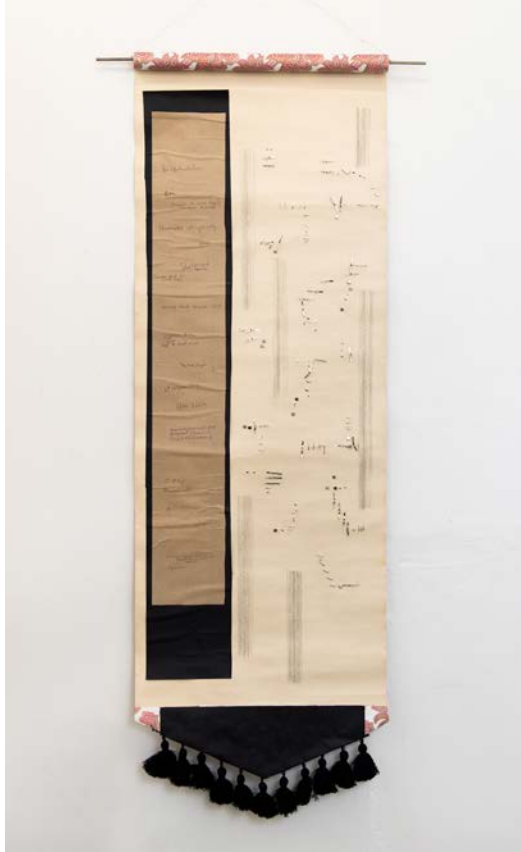
# Kera Lukies

This project has been grounded in exposing the plight of Australian Native Plants and recognising its beauty and aesthetics. My artwork takes a critical view of social, political and cultural issues in Australia. Often referencing the issues involved in misunderstanding the importance of back burning in our country, my work explores the varying processes of capturing and archiving natural elements through the process of cyanotype printing, a highly archival photographic process; this process allows me to get exact reproductions of the silhouette of Native plants, leaving their shadow marked cyan blue on natural materials, it is then that the prints are cut and collaged in an arrangement of new conceptually layered prints. My arrangements are schematic by design, inviting the viewer to approach the piece into a space of speculation and encourages the viewer to observe Australia's beauty.

*Ouroboros*  
Cyanotype print collage, specimen pins,  
matches on a wood surface  
700 x 600 mm  
2021



# Catherine Mackay



My current work explores the influence of our genetic map, inherent personality traits and traditions on personal identity. This work explores the hand gestures of music passed down through generations. Instruction, inspiration and genetics all play a part in our reactions and responses. *The Pianola Roll*, places my personal musical traditions on paper to play over and over again.

*The Pianola Roll*  
Collage papers and mixed media  
1450 x 540 mm  
2020



# Jasmine Mansbridge

Jasmine is a professional practicing artist whose work is best described as the meeting of exploration and refinement. Jasmine has taken her art to a number of mediums – sculpture, large-scale public works and intimate paintings for private collection. She is not afraid to venture outside an established comfort zone. Whatever her choice of art form, Mansbridge brings a refined and meticulous hand to the work; her deliberation and contemplation are evident at all times. The work provokes thought and wonder and gives the viewer the chance to apply their personal storytelling, as they unpack the geometry and portals of Mansbridge's imagined world.

*The Thought Conductor*  
acrylic on linen  
120 x 120 mm  
2021



# Bethany Mansfield



*Jane* is an oil painting I created to bring forth the impact cancer has with people. As this piece is interactive (the audience can write a name on her, this name can be theirs or someone they know or knew) The objective is for the canvas to be filled with names, I want this piece is to have this connection with people, people that may never meet but have something in common, something that brings us together. The body I created is not of someone but of many, she is made like this to bring a relation to her and the audience as she is real; she is showing her curves, her scars and herself entirely.

*Jane*  
Oil paint  
1500 x 845 mm  
2021

# John Mashar

*Three-Fold Rise*  
Spoken word & video  
5:36 min  
2021



For my poetry concept video titled *Three-Fold Rise*, I wanted to use my creative practice to capture the essence of both my individual and the collective experience of my community with the pandemic, especially the vilification and mistreatment of vulnerable groups and CALD communities. Above all else, the poem aims to provide hope by reassuring the community of our inevitable rise from the pandemic which shall be a glorious 'Three-Fold Rise' from covid-19, racism and systems suppressing our authentic individual identities - when our capitalist world slowed down many were afforded the opportunity to discover or seriously pursue their passion(s). Thus, the poem promotes a refusal to go back to 'normal,' as we continue to rising above the problems magnified (not created) by the pandemic.

# Donna Marcus



*Rose* continues my use of discarded aluminium kitchenware that are integral to the ongoing series of assemblages that reference the repetitive modernistic grid. Once as precious as gold, harnessed as a 'poor man's silver, aluminium is the material of the aerodrome and the kitchen, the essence of the Modernist Dream. The grazed shimmer of *Rose* whispers the memory of the large and the small large inviting viewers into a world both remembered and imagined.

*Rose*

Anodised aluminium, aluminium, adhesive

1100 x 1000 x 200 mm

2019

# John Mathet

This painting reflects on the experience of many teenagers, students and youths during the 2020 lockdowns. Dealing with school workload at home, managing a part time job, while following a very unpredictable period of restrictions, pretty much sums up the entire year, a very tough and depressing experience that felt like it had no ending. On one occasion I rang a friend to check why she wasn't on the online class session, when she picked up I found out that she had overslept and while on the phone I could hear how exhausted she was, so I started teasing her. I asked her if she even knew what time it was and her reply was, "What day is it?".

2020: *"What day is it?"*  
Digital media  
594 x 420 mm  
2020



# Cathy Yarwood-Mahy



*Innocence Lost* is part of a series of works concerning contemporary issues. My painting reveals a young woman blissfully asleep in a forest. What could be a more tranquil spot to commune with nature? She feels safe and so relaxed in this beautiful place that she allows herself to fall asleep. But the reference to a fairy tale scene from bygone times is dramatically shattered by the appearance of a drone with a camera, observing her from above. The intrusion of modern life is most unwelcome.

*Innocence Lost*  
Oil on canvas  
760 x 910 mm  
2020

# Liza McCosh

This print from my 'In the Wash' series is based on my ongoing environmental concerns; it is multi-layered, both conceptually and in creative process. The digital process combines imagery from my painting practice superimposed with references to the genetic sequence in order to comment on the environment and the water cycle. Our connection to and dependence on water to survive and indeed form life and our own unique DNA is referred to within the image, while subtle references through murky areas of colour symbolize human intervention and abuse to the very environment that sustains us.

## *In the Wash #1*

Digital print on Hahnemuhle photo  
cotton rag paper 308gsm  
337 x 337 mm  
2020



# Kirsty McIntyre



This artwork was inspired by thoughts and imaginations of how a new couple might court over lockdown. The shape of the pincushion hakea reminds me of the COVID 19 virus, as did the slightly sickly yellows and greens in the shadows and the antiseptic. Love wins through all...

*Love in the time of Corona*  
Oil canvas  
730 x 730 mm  
2021



*Switch to Love*  
Fabric, thread, beads and  
fiber fill  
290 x 740 x 180 mm  
2021



Reconstructing gaming devices out of soft materials, I explore how kawaii culture gamifies and commodifies romance and eros. Capitalism and Neoliberalism aims to positivise everything based on achievement and performance. Within the same syntax, Galgames offer pure pleasure that money can buy, and puts consumer desire on display. The bishoujo (beautiful young girl) remains an object of desire onto which we project our fantasies, and the prevalence of her imagery illuminates that today we gravitate towards mere positive pleasure and proximity, towards sweetness and comfort, rather than the secrecy and distance inherent in eros. To erase all negativity is to erase the Other, and consequently accelerates the pornification and infantilisation of society.

# Nunzio Miano



*Public Alarm 2020* was created during the Melbourne lockdown of 2020. As many experienced, it was a challenging time for all, being separated from family and loved ones. We relied on the hourly news to guide us on how to live daily life, and more than not, every headline was anxiety inducing, creating alarm and fear. This piece conveys the emotions we were all feeling, in an expressive yet abstract self portrait. Using bold colour choices and a cold blue to convey the feeling of dread and disparity.

*Public Alarm 2020*  
Acrylic on canvas  
320 x 260 mm  
2020

# Eva Nolan

Eva Nolan is an emerging, Sydney-based artist who is interested in the role of biological taxonomies in our understanding of multispecies relationships. Nolan's speculative ecosystems are created beneath a magnifying lens, entwining a plethora of species. Her practice challenges traditional scientific illustration, whereby organisms were excised from their natural habitats and preserved as inanimate objects of curiosity. Nolan's drawings offer a contemporary reimaging of biological illustration – one that illuminates interspecies relationships and the innate connection between all living things. Her recent work has developed in response to the 2019/2020 Australian summer bushfires and features threatened Australian native flora and fauna.



*Yellow-spotted Tree Frog and Spider Orchid*  
graphite pencil on paper, acrylic frame  
200 x 200 mm  
2020

# brenda page



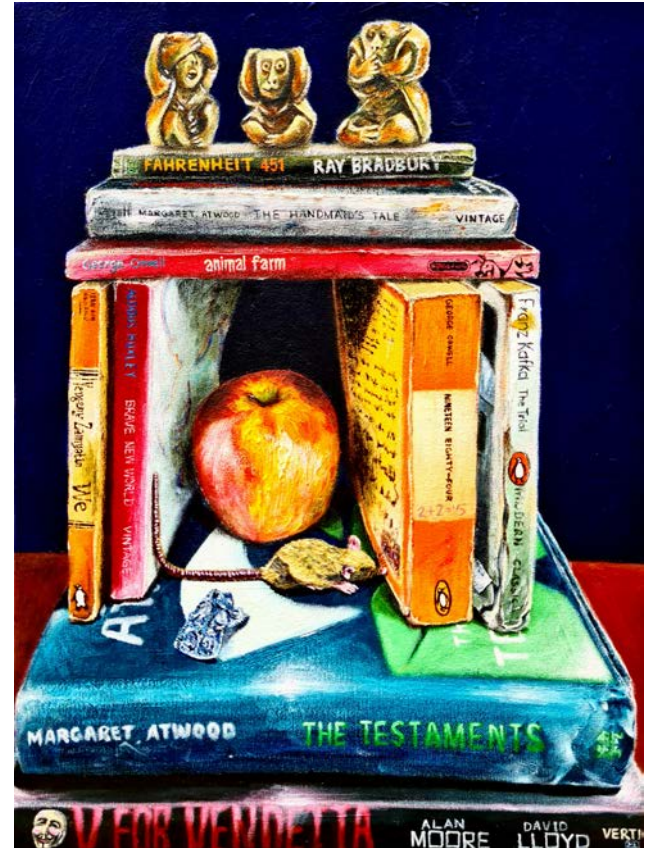
*Betty* incorporates a newspaper image from 1925 of Betty and her mum, a law dodging woman who is avoiding the court in order to say with her children. The story struck me as one of those intense tales where for a fleeting period our purpose in life is fixed and nonnegotiable. My work reflects on mourning and the impermanent. Intended to have a rawness that voices emotional honesty, the visual style is heavily influenced by Victorian aesthetics associated with mourning and death. I work intuitively when creating the imagery, utilised hand painted and screen printed images in the collaged surface. My intention is the glass canvas offers an underlying fragility, relative to the narrative.

*Betty*  
Glass  
300 x 500 x100 mm  
2019

# Raj Panda

There has been an ever increasing erosion of human rights over the last decade with the rise of totalitarian right wing nationalist governments across the world. We are seeing a return to dystopian times as foretold in these classic books.

*Dystopian Migraine*  
Acrylic on canvas  
600 x 450 mm  
2020



# Kirsten Perry



The bio-morphic objects I create are initially carved from disposable materials such as foam and cardboard, then translated into ceramic. Something is gained in this translation; somehow more than the evidence of my process, such as the hope and joy that difference can offer. My process highlights the texture of the foam and cardboard and often exaggerates imperfection. I am attracted to flaws and vulnerabilities. The objects have an unusual beauty — what I imagine to be some plants from a planet far away. This piece is titled *Golden Folden*. It is symbolic of my artistic practice also. Staying still long enough allows for ideas to unfold.

## *Golden Folden*

Mid fire slip cast ceramic, glaze, gold lustre

320 x 400 x 200 mm

2021

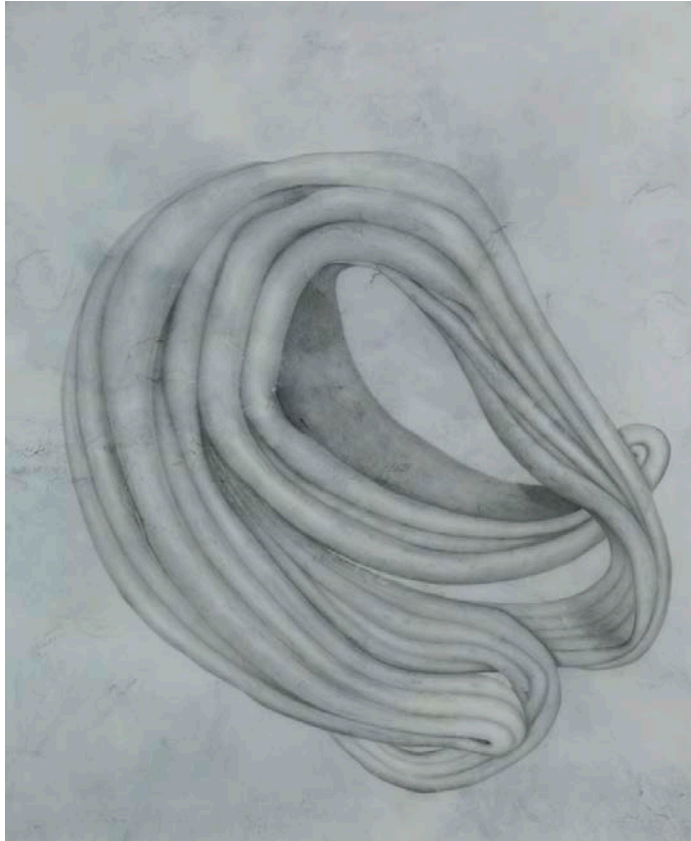
# Mu Naw Poe

My mother taught me to weave traditional patterned cloth in Burma, when I was 15. For 20 years I lived in refugee camps in Thailand and kept weaving. But when I came to Australia I learnt a new way, which is much freer and reflects my life here. When I begin a new tapestry I select a range of coloured yarns and slowly start to imagine what the design might be. I never quite know at the start exactly what the tapestry will look like when it is finished. It evolves on the loom and each new work is a surprise.

*Flight*  
Handwoven Tapestry  
1040 x 810 mm  
2020



# Shirley Ploog



*Nature's Drapery* is my response to the observation and participation of my coastal and river walks. Walking has always been a key part of my art practice however Covid-19 has brought a changed perspective to this ritual. Lockdown has provided me with more time for introspection, it has heightened observation of nature's details and amplified my awareness of nature's fragility as well as our own. My curiosity of nature's gnarly decayed forms, imperfect blemishes, twisted elegant shapes and graceful rhythms captivate my attention as nature ages over time whether by human existence or environmental elements.

*Nature's Drapery*  
Graphite and oil on drafting film  
1300 x 1070 mm  
2020



# Lorna Quinn

Embedded within the context of the information age, and via densely painted landscapes, my work dwells upon concepts of presence, handcraft, and human relations with material surroundings. Accuracy of representation is less important to the work than connecting with the psychic activity within the landscape, and audiences are invited to identify with the subtle shadings of scenes that are perhaps only unconsciously familiar. On a personal level, my painting practice provides an avenue for engaging meaningfully with my surroundings, my own various imaginings and meanderings, and is used as a tool to explore the complex relationship between tapestries of inner experience, and particular landscapes and objects that are intimately known to me.

*Sleep sat up for her*  
Oil paint on masonite board  
600 x 400 mm  
2021



# Katy Robinson



Our current patterns of living are unsustainable. We are stealing from the future to maintain the present. *Life Support* represents this trade off between what is and what will be. The Pale Horse of Death denotes the dead end that our overconsumption will lead us to. The young foal represents all the future resources we are using to fuel the here and now, maintaining the status quo. Death is levitating with the excess of taking more than we need.

*Life Support*  
Super Sculpey, wire, wood, acrylic paint  
240 x 210 mm  
2020

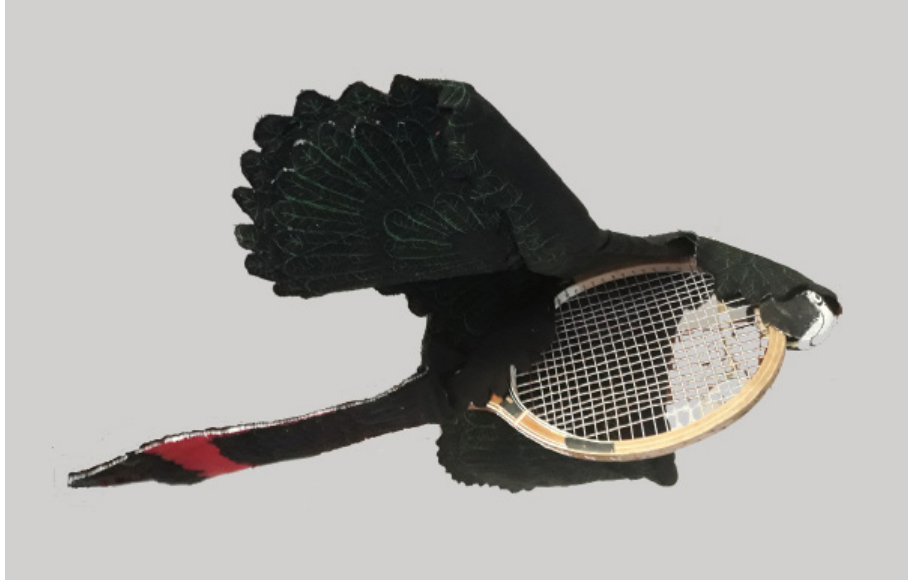
# Jaymi Rowarth

An exploration of opposing feelings surface, simultaneously. When both happiness and sadness are felt, do they collide? Do they morph together? What is between them? I become lost and fixated in the space and lights, pushing out from a hole and finding its way to come out. Jaymi lives with the daily challenges of Autism Spectrum Disorder, Verbal Apraxia, Auditory Processing Disorder and Deafness in one ear. Her creative practice has been a therapeutic relief for her. With colours and shapes, she is able to channel complicated emotions and thoughts, whilst enjoying the calming state it brings.

*She was in a candy store*  
Alcohol ink painting  
420 x 297 mm  
2020



# Carol Rowlands



## *A Genteel Pursuit*

Hand and machine embroidery on  
recycled fabric, with found tennis racquet

300 x 780 x 900 mm

2021

The red tailed black cockatoo is one of many species classified as vulnerable. They were threatened with extinction through the stealing of eggs and the birds themselves, the truth was embroidered, claiming acquisition to document and preserve nature while actually selling and destroying it. These birds are also threatened through the re-classification of their natural habitat for architectural features, commerce's own idea of desirability. Commerce carelessly obliterates species, like a tennis bat swatting a ball in a seemingly genteel game like tennis.

# Natalie Ryan

Throughout history animals are often found in a number of religious and cultural mythologies to symbolise various themes including those associated with death and the afterlife. These readings have also led to the more contemporary context of the horror genre.



*Phillip*

Ceramic, underglaze, glaze, 22kt gold leaf

380 x 350 x 610 mm

2020

# Pip Ryan



This work was created throughout the lockdown periods, where time and space in the domestic setting seemed to accelerate and standstill simultaneously, a sort of purgatory between this world and the next. Ryan spent a lot of time drawing, painting and creating dark and humorous creatures; making reference to personal memories, family history and the subconscious. Drawing from the banal and grotesque these drawings subvert the familiar as they slip further into the absurd.

## *Eight Snakes*

Watercolour, gouache, pencil on paper,  
390 x 290 mm  
2021

# Johny Salama

As an artist, I feel intrigued to capture things that often go ignored in times of wars, where devastation on every level is too loud to hear the voiceless groups of society, especially children. I created this artwork for a Syrian refugee child in Lebanon who had to work for long hours to provide little livelihood for his stateless family that fled the war in Syria. There are millions of children like him, whose childhood were stolen. Through my work, I endeavour to shed some lights on the issues of children deprivation of health and education, child labour, child sexual exploitation, and child arrest and detention (including in countries like Australia).

*Playing Is Still Possible*  
Tricycle child bike and plaster  
580 x 590 x 720 mm  
2021



# Arun Kumar Sharma



*US* reflects on how, between birth & death, there is the complex life we live. We're born into families, seek out relationships and start our own families. Forming these relationships, we know that with love comes inevitable loss. I don't know how we stand any of it.

*US*  
Photography  
594 x 420 mm  
2021



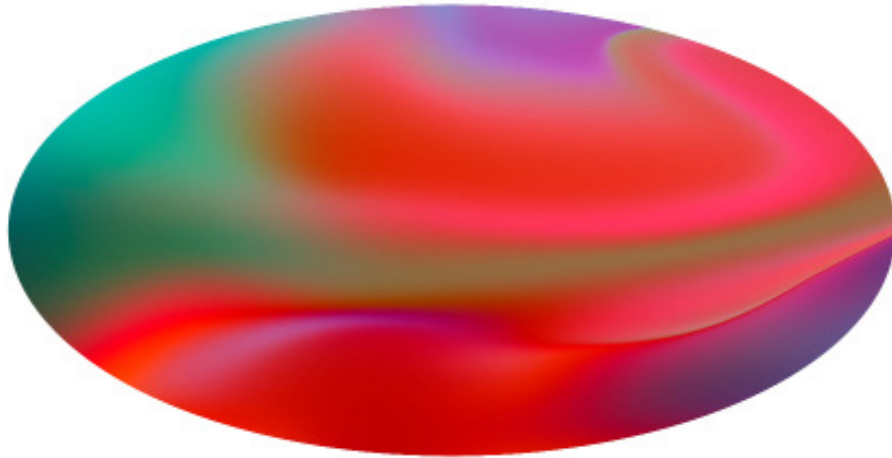
# Lily Soga

This artwork is my favourite one: it is mainly inspired by Edgar Allan's Poe "Raven" poem, and by the main theme of the poem is one of undying devotion. Poe said the raven is meant to symbolise "Mournful and Never-ending Remembrance", and I created alternative character of bright part of life to symbolise love, kindness and light.



*Life and Death*  
mixed media: plastic, textile, leather and glass  
350 x 130 mm  
2021

# Paul Snell



The primary intention of this non-objective work is to create a simple visual experience utilizing the basic elements of line, color, surface, and light. The reductive nature of the work examines and brings into question the image as a self-referential object. The work starts a dialogue in the sense of perceiving and using visual levels of perception in an endeavor to create a physical, mental and sensorial experience.

*Bleed # 202051*  
Chromogenic Print Face-mounted 3mm plexiglas  
800 x 1600 mm  
2020

# Shuklay Tahpo

I worked as a cook for many years in Thailand. When I came to Australia I learnt to weave tapestries and discovered that you could make images which talked about your experiences. Slowly, slowly I build designs on the loom. I have several names, both Karen and Burmese. This tapestry celebrates my identity through name and an association with textiles, which have a strong tradition in our culture.

*Self portrait with stripes*  
Handwoven Tapestry  
495 x 390 mm  
2020



# Jill Velinos



'Perpetual Motion' is a photograph that represents the freedom, energy and inhibition of childhood.

*Perpetual motion*  
Photography  
594 x 841 mm  
2021

# Simon Welsh

Looking past the obvious forms of beauty, deconstruction and self-reflection of the subject is my process. The challenge is to see beyond the traditional forms I use and to relate a new message to a new audience. Some of my subjects are quite beautiful, others less so but inspiring audiences who see my work, as more than a beautiful image but more of a call to action. I ask the audience to look more carefully at the world around them and discover beauty in the queerest of forms. I often use natural elements and religious iconography symbolising my personal thoughts and inner turmoils. Organically morphing images in a way to question the attitudes, stigmas and unwritten rules of my LGBTQI+ experience.

*The Unveiling*  
Collage. Paper Art  
520 x 440 mm  
2021



# Sally West



I have been exploring urban landscapes for almost 30 years. These are the shops local to me and are referred to as “the top shops”. They are small and relaxed and have everything you would ever need.

*The Top Shops*  
Oil on canvas  
1000 x 1000 mm  
2020

# Timothy White

This short necked vessel has been created in porcelain, thrown on the wheel in my studio and hand finished, glazed (my own glazes), with lustres added, it has been fired three times to achieve this wonderful unique finish. The colours of this piece show a deep connection with heaven and the earth through the many variations of colour through the overlay of the lustres.

*HEAVEN AND EARTH*  
Ceramic - porcelain  
240 x 200 mm  
2020



# Gideon Wilonja



When I first started creating art it stemmed from a place of isolation, a space where I didn't feel seen, heard or understood. So my early work revolved around creating spaces, ideas and worlds that I could belong to. Creating art has now become a way for me to make sense of the world I live in. It's how I personally find peace. Knowing that a little unsure queer black boy might see my work and feel seen, beautiful, understood and know that the future isn't a black and white canvas, but a place filled with a thousand rays of possibilities. Is what ignites the creator in me. This specific image is a love letter to the black boys who are told that their femininity is weakness. I want to instill the idea that femininity in men isn't weakness. Your femininity is your power. Wear it like a crown. Wear it with Envy. Wear it. It's your Armour.

*Soft*  
Photography  
841 x 1189 mm  
2021



# People's Choice Award



*Vote for your favourite artwork!*

Don't agree with the judges choice? Have your say!

Vote for your favourite artwork in the Wyndham Art Prize and put that artist in the running to win the \$2,500 People's Choice Award.

Voting is open until 27 June 2021, and will be announced on 8 July 2021.

**To Vote:** Please scan the QR Code to the left and use the form to complete your vote for the People's Choice Award.

*This year's People's Choice Award is sponsored by Arts Assist*



# Go *Deeper:*

Experience the exhibition on another level through a series of engagement activities that take you deeper into the work and the creative practices of the artists featured.





# Artist In Conversation

*Have you ever wondered what goes into the creation of an artwork?*

Hear from local artists who are exhibiting in this year's Wyndham Art Prize about how they created their works on display.

Join them and co-curators Dr. Megan Evans and Caroline Esbenshade for a tour through the exhibition that explores creative processes, mediums and how a large contemporary exhibition like this comes together.

THU 03 JUN 2021

Doors open at 6:30pm for a 7:00pm start

Nicholas Aloisio-Shearer | Fae Ballingall | Elaine Batton | Ashlee Becks | Tanya Beehre  
Lynn Berry & Margaret Knight | Peter Burke | Fiona Cabassi | Ann Capling | Yu Fang Chi  
Glen Clarke | Muthi.Tidda (Jessica Clarke) | Madison Connors | Sal Cooper | Jenna Corcoran  
Jack Danger | Payel Dasgupta | Yask Desai | Emily Dober | Alice Duncan | Merrin Eirth  
Pony Express (Ian Sinclair and Loren Kronemyer) | Liss Fenwick | Sai-Wai Foo  
Katherine Gailer (AKA Katira) | maddison gibbs | Brad Gunn | Safak Gurboga | Anni Hagberg  
Aisha Hara | Gail Harradine | Sammy Hawker | Angela Hickey | Chris Humphries | Suresh Jeanel  
Tracey Jones | Ayman Kaake | Duain Kelaart | Dominika Keller | Marketa Kemp | Soyoun Kim  
Zai Kuang | Jo Lane | Julee Latimer | Danny Lee | Ryan Andrew Lee | Janet Leith | Xiang Li  
Cally Lotz | Kera Lukies | Catherine Mackay | Jasmine Mansbridge | Bethany Mansfield  
John Mashar | Donna Marcus | John Mathet | Cathy Yarwood-Mahy | Liza McCosh | Kirsty McIntyre  
Amy Meng | Nunzio Miano | Eva Nolan | brenda page | Raj Panda | Kirsten Perry | Mu Naw Poe  
Shirley Ploog | Lorna Quinn | Jaymi Rowarth | Carol Rowlands | Natalie Ryan | Pip Ryan  
Johny Salama | Arun Kumar Sharma | Paul Snell | Lily Soga | Shuklay Tahpo | Jill Velinos  
Simon Welsh | Sally West | Timothy White | Gideon Wilonja

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