

WYNDHAM ART PRIZE

2022



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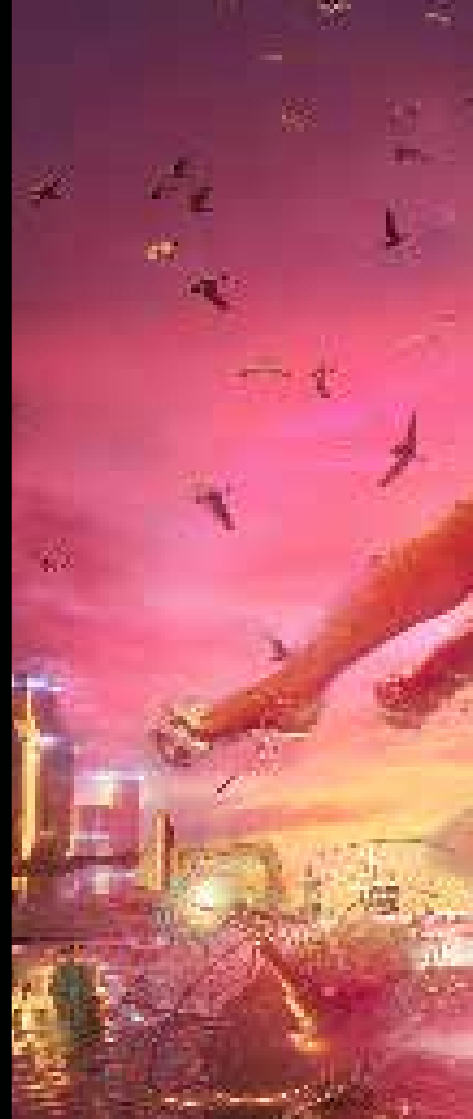
02 JUN - 07 AUG 2022

It has become one of the largest prizes, regarding the number of artists shortlisted, in the country. Each year the artists are shortlisted by Wyndham Art Gallery curators and the judging is done by independent curators and art professionals. Winners of the Wyndham Art Prize are David Sequeira (2015), Katjarra Butler (2016), Tina Barahanos (2017), Camille Hannah (2018), wāni toaishara (2019), Amala Groom (2020) and Gideon Wilonja (2021). In 2019, Wyndham City Council established LEAP (Local Emerging Art Prize), which was won by Emmet Davies. The 2020 LEAP winner was wāni toaishara and 2021 was won by Xiang Li. The people's Choice Award winners have been, Peter Waples-Crowe 2015, Samantha Bonham 2016, Anindita Banerjee, 2017, Carmel Louise 2018, Emmet Davies 2019 John Mathet 2019, 2020 Aisha Hara 2021

Wyndham Art Gallery
Great Art. Deep West.

Image (Cover) : Image: Gideon Wilonja 'Soft' digital photograph, 2021 WAP Winner

Image (Right) : Serwah Attafuah - Copywong - Creation of My Metaverse (Between this World and the Next), 2021





WYNDHAM ART PRIZE 2022

After several challenging years, the Wyndham Art Prize brings together a group of immensely talented finalists for the 2022 Prize. As artists they investigate the world they live in by exploring broad and varied themes such as identity, place, crisis, emotion, and connection, concepts that will resonate through every one of us visiting the exhibition. In essence we see a collection of works that centre around the human experience, as varied and nuanced as it can be.

Wyndham City presents another proud moment for the gallery, highlighting their strong connection to the arts community both locally and nationally, understanding and sharing the vision of centring politically and socially minded creative practice to effect change and create a strong sense of community.

The 2022 exhibition features a wide variety of mediums including sculpture, painting, printmaking, ceramics, drawing, photography, and video. Interestingly this year there was an overwhelming growth in video entrants; perhaps reflecting the need to create and engage with an immersive experience utilising more than one sense showing how the last two years of forced virtual interactions with the screen have become ubiquitous to our everyday lives.

A note from the
curator's

Congratulations to all 80 finalists in this year's prize and a special acknowledgement for the 14 local Wyndham artists who were selected for this highly competitive prize. Wyndham is fast developing a broad community of resident professional artists who are well represented this year.

We are graced with three eminent judges for 2022, Maree Clarke, Hayley Miller Baker and Andy Butler who have had the difficult charge of selecting the winners of the main Prize of \$15,000 and the LEAP (Local Emerging Art Award) of \$5,000. Congratulations to the winners and we hope this injection of funds will not only encourage further artistic experimentation but support the difficult task of surviving as an artist in an increasingly competitive art world.

We hope you enjoy the vast array of works in this impressive exhibition and are once again inspired by the creativity of our Australian artists.

Curators Olivia Poloni and Megan Evans

Aida Azin



Azin's painting references their Filipino and Iranian heritage with symbols such as their passport photo and food wrappers. *Pink Head* was originally shown as part of the installation *Brown Pillars* at Firstdraft Gallery in 2017. Canvas artworks were propped up by a bamboo structure to create a metaphor for the people who represent cultures that lack acknowledgement in art history but are foundational to the art world today. Azin uses their art practice to create space for self-therapy and community discussions. Their work offers cultural perspectives and themes that reflect dream symbols in their experience as a second-generation born Australian.

Pink Head, 2018

Acrylic, pencil, texta, digital print on canvas, rope

Alain Pottier

Inspired by the book *Abloh-isms* and the life and death of Virgil Abloh, this book played and continues to play a large role in my life as an artist. It motivated me through tough times and allowed me to see what the power of ideas can do. I want the viewer to feel the power of this book.

“Life is so short you can’t waste even a day subscribing to what someone thinks you can do versus knowing what you can do”

- Virgil Abloh



Dare to dream (Abloh-isms), 2021

Medium format film photography,

Amelia Jean O'Leary



Yinarr is a glimpse into the discovery and exploration of Gamilaroi Woman, Amelia O'Leary's, journey with identity. Yinarr means 'Aboriginal Woman' in Gamillaray Language. With music, editing, filming and dance by O'Leary, she shares a raw physical depiction of the internal vortex of identity, sisterhood and culture. In this iteration of *Yinarr*, O'Leary reflects on how sisterhood and the Blak Matriarchy have strengthened her as Yinarr.

'What is my purpose? What does it mean to be a woman? What does it mean to dance? Whilst in my journey I discovered that what I am doing right now is enough. That being able to share, create, learn my art form is very powerful.' – Amelia O'Leary

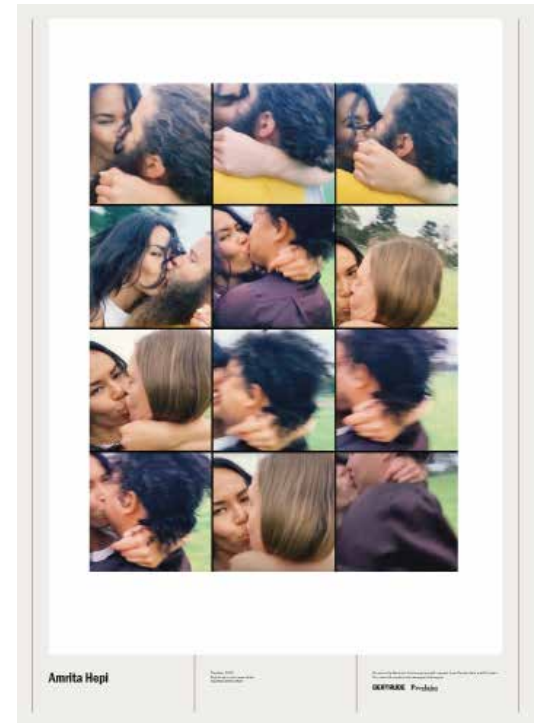
Yinarr, 2020
Film

Amrita Hepi

“I often imagine myself in the fantasy of revenge. Not the hero but having the aptitude to cut through things with my body, with love and an unhinged elegant retribution. To restore a balance with a compensatory mechanism. Having the freedom to act in the moment with purpose. With this in mind I have been questioning in this pandemic - How do you take revenge on a virus? How do you continue to want or act toward or avenge ‘real love’ in the age of surveillance.”

Using the repetitive action of *The Kiss* as the framing gesture of revenge, artist Amrita Hepi goes from person to person (or is it lover to lover? enemy to enemy? performer to performer?) 3 in total; embracing each one whilst staring directly at the black mirror/camera of an iPhone. A live performance filmed in a public park after quarantine has been partially lifted in Melbourne.

The Kiss becomes the act of revenge and transmission.



The Kiss, 2020
Video

Andrew Rovenko



As Melbourne struggled through its 6th lockdown everyone needed to find their own way to keep going. Small wins. Like making a space helmet for your child fascinated by the night sky. And a suit. Too bad that the novelty of a costume doesn't last. Stories, however, seem to have worked since forever. So, we took the costume and went looking for stories. This analogue photograph is one of the memories from the stories we found. The lockdown has now ended. We'll outgrow the costume. But the time spent together exploring and imagining is one special gift to keep.

The Shuttle, 2021
Analogue photograph

Annette Wagner

Wagner grew up where the Murray and Darling rivers meet and understands water is a social medium as much as it is a biological necessity. Her work explores our connection to water by abstracting people's memories of water in light, sound, video and site-based installation works. Through personal narrative, she maps a social assemblage of consumption, sustainability, and ecology. Her methodology starts with interviews, revealing our collective understanding of water as a diverse knowledge system. She uses the installations as provocations that focus the audience's attention to water's critical currency. This reveals and highlights our emotive interdependence with water.



Space Dunes 2019

Inkjet print on archival paper
Photo Samara Clifford

Asif Hussein



During the COVID 19 Pandemic, the world went into a lockdown and life as we knew it came to a halt. Within a month, it had touched every person's life in one way or another. This image acknowledges individuals who lost their jobs and as a result, sense of purpose.

Identity, 2021

Print on Hahnemuehle Baryta paper

Bridget Hillebrand

Through the act of folding and layering printed washi paper I imagine the folds of wind and water. *Saltwater Tide* reflects on the changing ecology of river systems and suggests the ebb and flow of a salt tide. It hangs freely from the wall so that it can be affected by the currents of air that pass over it just as winds determine the shape of breaking waves.

Saltwater Tide, 2022

Chiaroscuro linocut on washi paper



Bernard Singleton



Dagil Gurragurra is represented in the form of the walking stick and how the strength of our ancestors are forever within country. Each material selected to create the piece embodies Dagil (strength) as its generational use is a testament to our ancestors' knowledge of country. All are found within the wet tropics region and more specifically in one river catchment on my father's country. Black Palm timber is well known for its strength. Scrub turpentine resin and its durability, water proofing properties. The Rainbow Lorikeet for its ability to survive it extreme weather conditions of the tropics and the beach Hibiscus for its coastal spread and strengthening our estuarine waterways.

Dagil Gurragurra, 2022

Black palm (Normanbya normanbyi) Beach hibiscus (Hibiscus tiliaceus) Resin (Canarium australianum) Galbir (Feathers)

Cally Lotz



My practice uses still life painting with a concentrated focus on reality. I aim to achieve a silence and remoteness from the world of 'events'. A painting stands still, reminding us of permanence in an age where we are seeing rapid change and chaotic movement. The news of the world feels more like a radical thriller with an unbalanced plot – I respond by grounding my artwork in observable, human reality.

Two Glasses, 2022

Oil on linen

Cathy Mackay

Influenced by my family life and surrounds, my recent works explore the links between genetics, and family relationships.

I am interested in the traditions, skills and traits that connect family members both living and deceased, do we learn these traits- or are they part of our predetermined genetic make-up?

My intention is to explore my family stories through art in all forms, to share and acknowledge past stories and the building blocks of who we are.



Scent Of A Mother 2019

Mixed media collage and assemblage

Charlie Komsic



Chelsea and Westminster, 2022

Terra sigillata on Raku

Komsic is an emerging artist based both in Sydney and the Blue Mountains on Gadigal and Dharug Country respectively. Trained in ceramics at the National Art School, Komsic completed her Bachelor of Fine Arts in 2022. Her interest in how the body is shaped by memory governs Komsic's ceramic practice. She imbues her personal experiences and memories into totemic forms that meet the viewer on an intimate level. Responding to Cycladic fertility statues, Komsic's hand-built sculptures range in size as they navigate space and challenge ideas of how the female figure can occupy space and how feminine bodies can be represented.

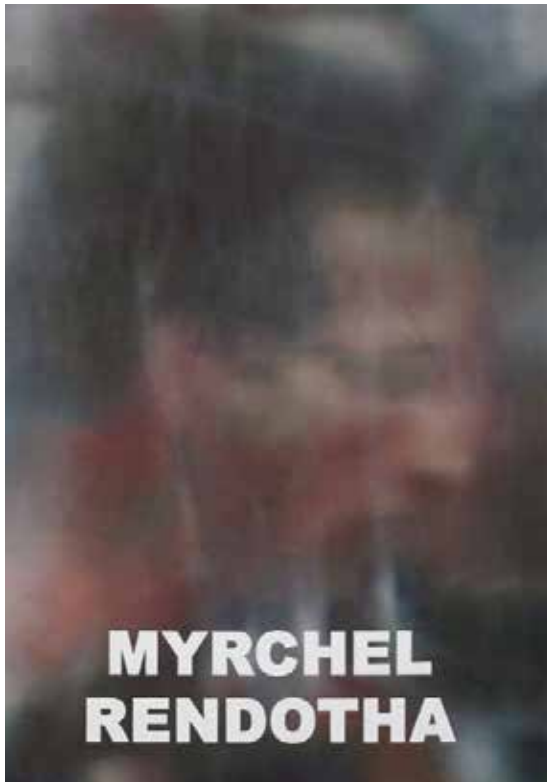
Chelle Destefano

Blackboard! evolved from a series of performances that use my story as a Deaf person who has experienced a form of oppression called 'audism' and forced 'oralism'. 'Audism' is the attitude of people who want Deaf people to speak and not sign, or who ignore Deaf peoples' communication needs. This work has been informed by the ongoing issues much of the Deaf community experience, despite Auslan being our true and most accepted language. Spit was used as the main medium in this work as the nun who abused us and oppressed us and our right to access our language.



Blackboard!, 2021
Video performance

Chris Bond



My practice combines identity fabrication and closely worked detail. I play with knowledge and perception, expectation and plausibility, constructing narratives in which fictional artists, writers and organisations circulate, spawning documentary material that I appropriate in my painting practice. Myrchel Rendotha's face was sourced from an image of mass protest in 2019, just before the outbreak of the pandemic, where I searched for distracted, disengaged or uncomfortable individuals that I felt some kind of commune with. In the absence of knowing anything about him, I gave him an identity, and brought him into my world.

Myrchel Rendotha, 2020

Oil on canvas

Christine Lining Bulandus

*fate*¹: a power beyond human control that is believed to determine what happens (Merriam Webster Dictionary)

*fate*²: what happens to a waste i.e., recycling, energy recovery or disposal (Australia National Waste Report 2016)

Faith: confidence in what we hope for and assurance about what we do not see. (Hebrews 11:1, NIV)

A transformative representation of *fate*¹ by Faith through *fate*².

The human act of free will is visualised through the deliberative choice of inclusion and exclusion. Lifting Nature's voice from a governmental report on waste, a juxtaposition of reality and fantasy. An attempt to be heard.



****fate, 2022***

Blackout Poetry in mixed media on acrylic

Christophe Stibio



- Back already from uni sweetheart?

- Yeah mum... our first Ethics & Ethology class...

Apparently sex pertains to nature and gender to culture, and that the identity of an individual is the association of the two. But do you think that us 'trans' epitomise that social construction? I know as a militant feminist, you are sick of endless verbal abuses by transactivists...and how they try to cancel the word "woman" and also threaten lesbians. We have every right to exist, don't we? What happened to love?

-You know Claire my darling...if that preoccupies you so much, why don't you keep developing those questions through that photo project you have been working on? Even try the Wyndham art prize? I've heard it's a good one.

Forgive Me But For The Heart To Die Takes Much Longer Than What You Think, 2021

Giclée digital print on archival Canson fine art paper.

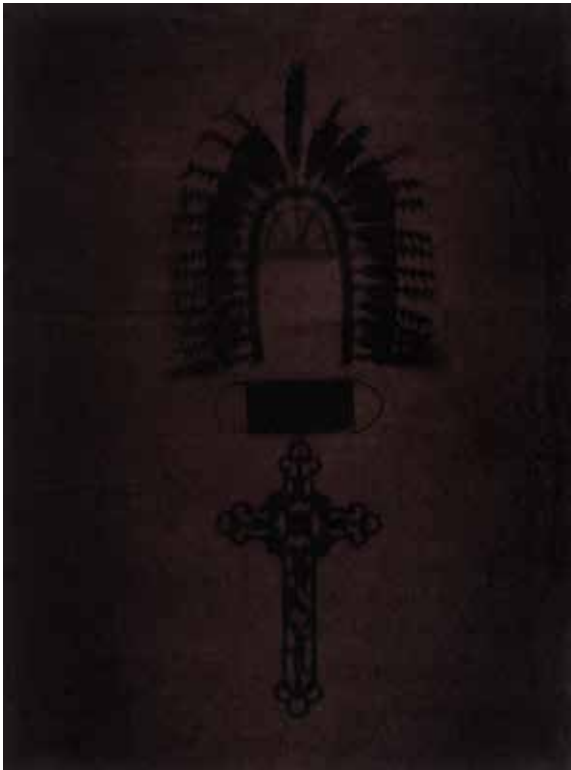
Clarine Wilmar

My mixed media piece *Elwood Foreshore Full-moon* is an exploration of Melbourne's lively, but hidden, nocturnal world. My fascination for nature, particularly for sea side environments, stems from a coastal upbringing and realisation of the vast intricacies that the beach holds. The lively scene captures the powerful energy of the full-moon, transforming the sea-side inhabitants into anthropomorphic beings. The interconnection between the sea, land and nocturnal inhabitants represents a cyclical pattern as daylight turns into nightfall creating an ephemeral snapshot of an otherworldly space.



Elwood Foreshore Full-moon, 2021
mixed media

Clinton Naina



Something Stolen can never be Lost.
Because it was Stolen, not Lost.
Ripped and torn away from one's birthright, born
"Stolen People Unknown."
Dispossessed and denied of one's Sovereignty, live
people upon "Stolen Country Unknown".
Silenced and forbidden voice, sing and dance of
"Stolen Culture Unknown."
Slaving and begging for a dollar,
exists "Stolen Wealth Unknown."
Renamed and shamed, living "Stolen Identity
Unknown."
Stolen Lore, Stolen Truth, Stolen Knowledge, Stolen
History, Stolen Justice, Stolen Peace, Stolen Freedom,
Stolen Health, Stolen Gender, Stolen Future, Stolen
Climate, "Unknown."
It has been Stolen and labelled "Lost" and "Unknown."
The "*Stolen Unknown.*"

Stolen Unknown 8, 2021

Bleach on velvet

Clive Gono

I like to smile. I smile even when I'm nervous since it calms me down and shows my friendliness.
"The real man smiles in trouble, gathers strength from distress, and grows brave by reflection".

Emotional Smile, 2022
Limestone



Connor Ovenden-Shaw



'When the world moves too fast, I romanticise the clinical walls of a public bathroom, I celebrate them' – Complex Post traumatic Stress Disorder (C-PTSD) affects 0.5% of the population with many of its symptoms often stigmatised, including my most common, Hyperarousal, a constant state of high alert. This leads to ongoing sensory strain and loss of clarity of thought. This work is a soft ode to an overlooked space to many, a haven to those that need a moment outside the universe. With its sights, sounds and smells always remaining recognisable, it is a haven just off the street.

Pocket Universe, 2021
Photography

Cybele

My work inverts the hierarchy of the cerebral over the corporeal by reprioritising mythic elements, with the tarot card symbolism and modernism. For this piece I have made a large totemic sculpture fusing a reinterpreted medieval gargoye with a modernist geometric form.

High Priest is a vertical arrangement that speaks across millennia of visual history and culture, from prehistoric totems to classical columns, from modernist forms to contemporary statuary. There is humour in upending history, in placing the corpulent and unwieldy atop a pedestal.

High Priest, 2022

Hand built glazed ceramic, acrylic



Cyrus Tang



Western piano was first introduced to the general public as part of the Westernization process during and after World War II in Asia. After I successfully learned to play my father's favourite song, I took the entire piano and burnt it in the Australian land. Burning in the eastern culture is sending a message to the ancestor or deceased person. It is not an end, we believe it is a transformation. Hanging the residue of the piano up in the sky is my gesture to send the music back to the sky; to my father.

Sky Orchestra, 2021
HD video

Dave Carswell

This image is from my ongoing series interrogating the contestation of public and private space within the kanamaluka / Tamar estuary. The impetus of the work was a local campaign arguing for residents to support a notion to 'Fix the mud' in response to silt depositions in the waterways. Despite using language of environmentalism, further research shows the campaign being led by corporate entities with vested financial interests in the public space. This conflict raises the proposition of the socialised notion of 'nature' and perhaps raises more questions than answers.



Dave Carswell, *Death of a river (i)....., 2021*
Archival photographic print

David Cossini



Third Time Lucky?

Digital photographic print

Amidst the trauma & turmoil of 2020 my father fell in love and married Rosie, a sweet, kind & patient lady who saw through his inappropriate humour, all his faults & decided to love him anyway.

After the wedding was delayed by 6 months with Leo battling his inner demons of addiction while the world contended with a global pandemic, when the big day had finally arrived the playful couple thought it would be fun to have a keepsake that best captured their personalities; spontaneous, funny and effervescent. At 73, this would be Leo's third attempt at marriage

Donna Marcus

Placement constructed from forty-nine old saucepan lids, speaks to the memory of the small and the large, the domestic and industrial, the lost and the ordered, manufacture and home repair. All serve to invite viewers into a world both remembered and imagined.



Placement, 2021

Aluminium, plastic, bakelite

Emily Portmann



Hold Tight III, 2021

Single channel video, 4:38min

Hold Tight III is a single channel video work that explores the performative actions and needs of physical contact, such as being held, through the backdrop of a socially distant world. How will the present influence the future around actions of comfort and need, post social distancing? In this work Portmann can be seen holding onto and hugging herself through the protective barrier of a hug curtain. Created during the first wave of the pandemic through Europe the hug curtain became an attachable device in which one could safely hold and hug another person. Using rotoscoping techniques Portmann edits the footage so that she is on both side of the protective barrier curtain. *Hold Tight III* not only explores the need for physical contact but also the loss of contact as a reflection on ones psychological state of being during periods of isolation and solitude.

Emma Varker

Emma Varker is a multidisciplinary artist, working across performance, video and digital media. *Oracle* is a two-hour durational performance that reflects on the liminal space of pregnancy, birth, and motherhood in a post-pandemic climate. *Oracle* explores the ways in which we mediate our experiences through technology and media.



Oracle, 2022

HD Video, 4:18

Eva Collins



During a Covid lock-down my daughter Zoe, her partner Pavel and their six months old baby Sasha moved in with my husband and I. Pavel worked from home for a legal organization. The only place he had sufficient privacy for his work was in our walk-in wardrobe. When called to appear in court via Zoom he put on a shirt, tie and jacket. The rest of his body was out of sight on the screen. Sasha frequently woke at night. To give Zoe a break, Pavel took the baby into his 'office' and entertained her between his meetings. This relief painting is not only just about form, colour and shape, it is a juxtaposition of fundamental opposites, where the combination of Western minimalism and Islamic geometric forms stretch and increase

The Closet Lawyer, 2020
Digital print photograph

Fassih Keiso

The value of the planes, therefore mirroring pluralism, duality and coexistence of symbols, reflecting the paradigm of polyculturalism.

Using the same traditions of material, technique, geometrical format, and mathematical pattern, in a contemporary approach and reading, gives the viewer essence and a universal emotion. The method of this work comes from the unique heritage of the oldest handcrafts of Damascus mosaic from one of the American icons of minimalist artists, Ellsworth Kelly.



24 Squares, 2022

Acrylic on walnut, lemon, rose & oak wood and MDF

Femy Francis



The Handshake image conveys the story of an adaptable Indian man quite keen for a handshake post two years of Covid-19 restrictions.

The Handshake 2022
Photograph

Fleur Brett

The Owl and the Pussy-Cat
went to sea in a beautiful
pea-green basket...

Taking the Edward Lear
nonsense poem written for a
young child, this work celebrates
the child within all of us and the
desire for adventure and travel.
Part of a series of forms where
the heads and bodies of animals
and plants are inter-changeable
referencing connectedness,
the work was inspired by a
childhood flip-flop book my
Grandmother had. Here only the
heads of the owl and pussycat
and the cat's tail are left behind.



The Owl and the Pussycat (deconstructed), 2021
Coiled recycled fabric & cardboard basket forms using
a blanket/buttonhole stitch

Franky Howell



Razor Ribbon is the latest in a new series of Flashe Acrylic paintings, on constructed plywood structures, continuing my interest in the play between flatness and illusion.

A more paired back approach from recent works, with greater focus on the placement of shape and colour. The converging and divergent lines, a subtle rounded edge floating above the back painted shadow, heightens the viewers sense of the illusion of form.

Razor Ribbon, 2022

Flashe acrylic on constructed plywood structure

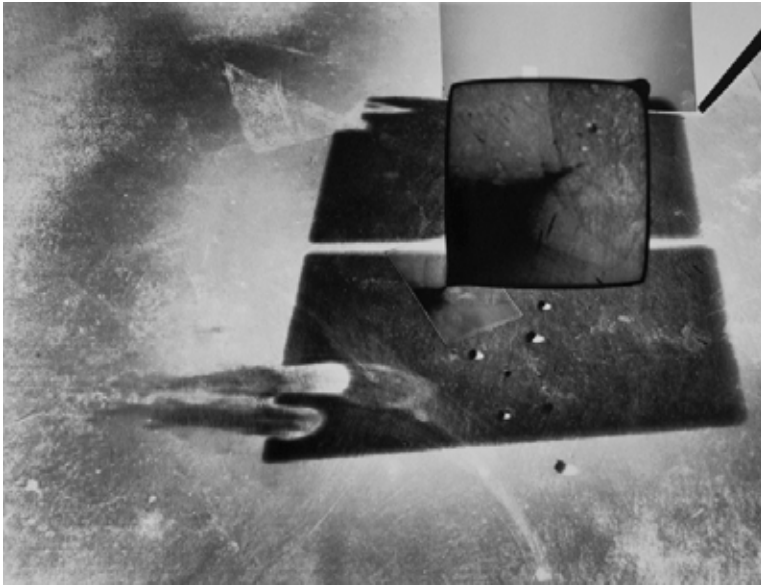
Gail Harradine

The parameters of feeling free/ in free spin have influenced my recent photography, drawing upon a rigidly controlled world that requires certainty by developing boundaries. In selfishly moving away from the fairness of nations clans that were in place to create truth, this photographic moment is subject matter worthy of scrutiny in the sense of a visual paradigm. To be young and in free spin appears as a fleeting moment in the frame and questions what we are setting up for our young mob.



As Close to Being Free as Us Mob Will Ever Get, 2022
Photographic print on rag paper

Loulia Panoutsopoulos



Packed Matter IV, 2019

Gelatin silver photograph on fibre-based paper

Intersecting photographic, drawing and sculptural practices, I seek light, possibility and spatial propositions in dialogue with quantum and material inquiry, perceptual expansion and consciousness. In these new works, I am pursuing synoptic connection and ambiguous movement between digital and analogue realms, embracing photography as a malleable and evolving medium. These works are made in the studio and on analogue film, the final negative scanned and displayed on my monitor. The final artwork is constructed by shooting the screen with an analogue camera, embracing screen flare, hotspots and the subtle banded pattern overlaying the screen. Grain, the random optical texture of photographic film, now overwritten, transmuted with its digital counterpart. These works aim for an open expanded pictorial nervous system, capturing a digital transformation, processed and captured through an analogue medium.

Irihipeti Waretini

Irihipeti Waretini is of Ngāti Rangi descent, a visual and vocal storyteller whose mediums include contemporary Māori art, photography, film making, personal essays, sound, song and live looping. Inspired by architectural lighting, Indigenous creation stories and a passion for cultural community development, Irihipeti creates experiential art and ritual to rebuild and maintain sustainable, regenerative practices of community care.

This artwork explores our most recent experiences of *Reciprocity*, the practise of exchange of mutual benefit. Whether our expectations of what we consider reciprocal has changed over the past two years, how it has changed, and how this change impacts our community.



Reciprocity, 2022
Photography

Ivy Mutuku



In *Moonlight*, Juan says at some point you're going to have to decide who you're going to be...and yes, at a certain age, you really do have to choose and your trauma, your relationship with your parents, unresolved childhood anger, your frustrated ambition, can't choose for you.

It's really your choice alone.

The Way She Looks is a visual poetry depiction of this and all the trials and tribulations in between.

The Way She Looks, 2022
Video

365 is an ongoing diaristic photo series that aims to shed light on the discrimination and unequal treatment that many queer Asians are facing daily in Asia. The series explores these themes by overlaying the Chinese calendar layout - often inundated with fortune telling and astrological predictions - against the fragmented, anonymous bodies of the models. To this day, four countries in Southeast Asia still criminalise homosexuality, and there are no countries in the region that have provisions for same sex marriage or legal civil unions. The images highlight these issues, exploring the dual effect of balancing traditional beliefs and values against their inherent gender binary and regressive social constructs.



31082022 Malaysia Independent Day & 25062022

Mum's Birthday, 2022

Inkjet print on archival paper

Jarrad Martyn



Storage depicts a number of statues and monuments removed from their former public locations, repositioned into the context of museum storage - an archive. The dust covers and blankets obscure some of the monuments faces, representing the recent shift towards moral accountability and a re-examination of the achievements of memorialised figures, specifically former colonisers.

By representing these objects away from their usual public context, *Storage* encourages the audience to recognise that representing these figures in new contexts can educate us, rather than continuing to conceal the unpleasant facts of the historical narratives that no longer serve us.

Storage, 2021
Oil on canvas

Jessie Deane

This artwork echoes the messaging 'Masks Save Lives' that defined recent times but reminds us that making plays a critical role in self-care and solidarity. I spent my formative years visiting my mother in a psychiatric hospital drawn to the art rooms that provided an outlet for creativity which provided escape from the despair of surrounding illness; COVID awakened memories. I experienced the driving need to keep creating but found that isolation hindered inspiration. Minimalism was a huge move away from my detailed and colour driven practice, reflecting the times and activity levels during which the work was being made.



Craft [art] Saves Lives, 2021
Needlepoint - thread on canvas

Jude Hotchkiss



This painting is based on a series of digital sketches of myself started in lockdown last year. The pastel colours, loose line work and brush strokes are influenced by the speed and facility of tablet technology, where playing with layers and forms makes it easy to record, rearrange and repaint many times over. Quickly the face can become a unique kind of human. This is one of the faces that has stayed fairly true to the original, with features of resemblance and mood that suggest a presence.

Self with Hat, 2022

Acrylic on polyester canvas

Katrina Tyler

Katrina Tyler's practice spans jewellery, sculpture and public art. Living and working in the inner west of Melbourne her current practice investigates her, and by extension, our, relationship to the architectural vernacular, rhythms and cycles of industry and trade, and their intersections with the local environment.

In *Stacked* Katrina has used modes of abstraction and assemblage to seek new sculptural possibilities and imbue a sense of play. The work can be reconfigured into infinite arrangements, inviting the viewer to interact with the work, going against tropes of the static artwork.



Stacked, 2021
Copper, enamel paint,

Kelly Manning



Kelly Manning is a conceptual artist, she interrogates modes of resilience, instinct, the post-apocalyptic and adaption. From an early age Kelly Manning saw things differently, 'injustice really highlighted itself to me' she says. With this internal compass Manning developed an attitude she calls 'survivalism' which led her to consider the mental, physical and environmental ills of war. Since she started making art, Manning's subjects have included colonisation, sexual abuse, the intergenerational impact of the Vietnam war around the world, feminism and personal security expressed via the mediums of drawing, printmaking, painting, installation, and sculpture.

Fright Night, 2021

Cowhide, thread and bone

Kerrin Samuel

A collection of keepsakes little handheld porcelain lidded containers gilded with 24 carat gold lustre and inspired by Victorian era pillboxes, made contemporary and taken into the 4th dimension with working QR codes, in the context of a global pandemic and all its ramifications. Combating widespread misinformation about science and medical research and the emergence of pervasive interactive technologies, the pillboxes represent the personal human experience during successive lockdowns and restrictions on liberty. They are apart yet form community, amidst public health orders designed to protect the population but keep individuals separate.



QR Me (a phonetic play on “Cure Me”), 2021
Porcelain

Kien Situ



Kien Situ is an artist working across architecture, sculpture and installation. Drawing upon his diasporic Chinese-Vietnamese upbringing, the incorporation of ink is foundational to Situ's practice as part of his broader investigation into the interrelationships between geography and identity.

This work forms a portal or threshold through which one can frame a view. Despite the ruinous and subtracted appearances of the work, it was created additively; that is; without any 'subtraction' from an existing whole and without post-production. It is an inversion on the idea of a ruin; or an incomplete image of broken heritage.

Shanshui (Portal), 2020

Chinese Mo Ink, Gypsum Cement

Lauren Joffe

Lauren Joffe is a ceramic artist who has a particular interest in the surfaces of her pieces.

She uses a limited colour palette in a subtle graduation of tones in order to explore form through lines, light and shade. For this work she has used a range of marks and patterns, such as short, hatched strokes, stippling and a selective use of thickly textured glaze to convey the surfaces and forms of nature. The surfaces of her pieces are all hand painted and the act of mark making is a very slow and meditative process, with fluid marks applied to the surface in varying depths to create distinctive irregularities, textures and surface oxidization.

Stone Age, 2022
Photography



Lea Kannar-Lichtenberger



Moments in time that we take for granted are explored in a way that gives poetic nuance to the everyday task. As people move around the objects of their focus, in this case the deployment of a magnetometer to be dragged behind a moving vessel to measure ocean crust magnetic resonance, their movement through time is captured by an updated view of old technology; that of pinhole photography.

Moments with Magi II, 2021

Pinhole video, 01:29

Lee Harrop

This artwork continues my interest in exposing the social, political, and environmental impact of mining. It has been created by hand engraving discarded geological core samples. Core samples are created by diamond core drilling which is an extraction process used in mining. This core sample had fractured into 2 pieces during that process. Core samples are analysed to determine whether or not they contain any precious metals, thereafter in most cases, they become by-products and are often discarded.



Out of Sight Out of Mined, 2022

Two hand engraved geological core samples from the Yilgarn Craton, WA

Leilani Bale



Leilani is an emerging photographer whose practice is centred around the exploration of one's identity and observations of the world around her. Through her use of bright and striking colours, she has created a cohesive set of playful, youthful images. The photographic series *One* explores the interrelatedness of masculine and feminine energies, and how the body interacts through sexual intimacy. Leilani has chosen to use water-based body paint as a symbolic reference to the energy and emotion left with one another during and after intimacy. The subjects intimately share body paint to represent the connection of two identities which ultimately merge as 'one'.

One, 2021
Photography

Lilah Benetti

I am a queer artist and filmmaker exploring the nuances of Black Identities in Australia and their representation on screen.

This portrait is from a short film that speaks to the Black identity in Australia and the changes experienced post 2020; after the explosion of the Black Lives Matter movement globally while simultaneously living through worlds strictest lockdown in Melbourne.

It speaks to transcending emotions that often seem overwhelming, finding solace in self and our ability as a community to adapt, persevere and overcome in the face of adversity.



More Like a River (Portrait), 2022
Photography

Lucy Maddox



In Hunger (II), Lucy Maddox examines the power of touch, gesture and body language.

Her practice is inextricably linked to her mental health, and her compulsive rituals involving touch and protection. This impulse invades her works, where hands serve both as subject matter and portraiture. She also explores the concept of “touch starvation,” delving into the tension between our need for touch and our fear of it. These elements have led to a body of work that responds to our shared sense of vulnerability and our desire to reconnect – both with ourselves and our communities.

***Hunger (II)*, 2022**
Oil on canvas

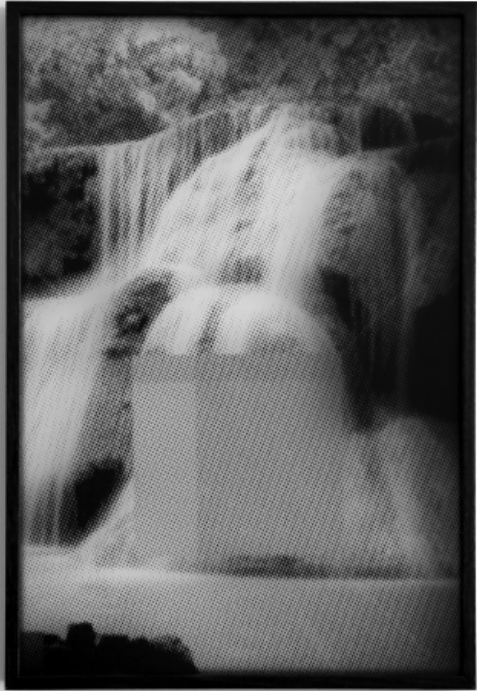
Luke Parry

Luke is an emerging artist mostly working in portraiture. By using traditional and contemporary painting techniques, he strives to capture personality, character, energy and above all a strong likeness.



Asa Racer, 2022
Oil on canvas board

Mark Dustin



Stock RMF-TX3 is an analogue reproduction of a digitally sourced, media manufactured image, depicting an artificial paradise. The chosen image is an iconic symbol of the supposed overflowing purity of nature which has been corrupted to become a mass-produced image, and consequently intended to be subconsciously consumed as the ultimate portrayal of the ideal. *Stock RMF-TX3* is an exploration of a yearning to expose the artificiality that exists in the creation of media images, alongside an exploration of the processes used, particularly photography and its potential for manipulation of the real.

Stock RMF-TX3, 2022
Screen print on glass,

Mark Forbes

This image is part of my Beautiful Solitude series. Traces of beauty exist everywhere around us. The scenes depicted in this series can be found just around the corner in all of our daily lives. Many people however may not see the beauty in the ordinary, either being too busy, caught up in their daily hustle, or have simply just not spent the time looking to appreciate the details of everyday ordinary spaces and surrounds. Sometimes all we may need is the time and space – physical and emotional – to be able to pause to experience them. All images were photographed on medium format film.



Pantone Steps, 2019

C-Type photographic print

Matthew Simpson



Flight follows my usual interest in building up layers of lines to form pattern and to move the eye. The title comes from when it was created in a previous incarnation with two other paintings titled 'Fight' and 'Freeze' that were exhibited together.

Flight, 2021
Oil on canvas

Melissa Lazaridis

This work consists of a sheer fabric cloak. The cloak has many pockets. I returned to many of the places in the area where I enjoyed riding and collected small quantities of the earth. I placed soil in the pockets to reference the weight of shame that I feel about the historical and generational, systemic wrongs that have, and still continue to happen. These pockets also reference acknowledging the unfortunate brutal mentality of colonisation and the stolen lands that I have lived on and benefitted from. It is my reflection on growing up in a predominantly Anglo and Euro centric area and my education via the white male canon of history that has fed an often ambivalent society. A hooded cloak can serve to hide or disguise, this one is transparent. This cloak speaks of my white privilege and that the truths of this privilege should weigh heavily, as do the pockets carrying soil. The process of collecting the soil and placing it in these pockets is to interpret the soil as matter. Ultimately, matter is energy. Matter holds memory and that energy remains present in the soil. I believe that the soil continues to carry the grief and the trauma of the past. The Lands that we live on and the soil below our feet carry the energy and memory of past tragic and shameful wrongs. My intention with this artwork is to express a form of personal Acknowledgement of Country, to show my respect for the silenced stories of the People of these Lands, that I call home.



These lands I walk on, 2022
fabric and soil assemblage

Meredith Marshallsea



My art practice uses photography to create ambiguous forms by capturing the human body moving through an interior space. I am interested in the temporal areas this blurring creates and how they can provoke a presence and absence within the image. To further explore and heighten these images' mysterious nature, they are physically placed in a liminal space by projection. This process investigates in-between spaces and the narratives these spaces evoke when strange/ mysterious images create portals to other worlds. By combining these elements, I explore how a liminal space transforms into a realm that evokes a weird and eerie quality.

Untitled (Pillar), 2021

Digital photograph, chromogenic print, mounted on dibond

Michelle Ripari

Who else can truly understand the deepest, darkest parts of myself? My depths of despair? My eyes have run dry, my soul aches and my heart is broken. My burdens are too great to bear alone. Yet, my path is a solitary one. No other person can ever truly walk alongside me, understand the fleshy tables of my own heart or look into the depths of my soul. Still, I must have the strength to keep fighting. My battle is not yet over. My battle is not yet won. Yet, I shall not ever surrender.



Solitary, 2020
Coloured pencils on paper

N Breedon



Vaccines Made Me Gay is a bronze relief of a partially decomposed corpse wearing a tee-shirt with a graphic containing the text '*Vaccines Made Me Gay*'.

The work explores the devastation of micro-aggressions against queer and disabled people, using a humorous rebuttal to the fraudulent 1998 Lancet MMR autism study which falsely asserted that vaccines cause autism.

***Vaccines Made Me Gay*, 2022**
Patinated bronze

Nabilah Nordin

Macaroni Chair was exhibited as part of my solo exhibition at Heide in 2021 titled Birdbrush and Other Essentials. The exhibition presented a chaotic installation of improbable, invented objects developed in anticipation of unknown future 'needs', such as a brush to comb birds or a fort to protect eggs. *Macaroni Chair* fits into my exploration of the role of sculpture in daily life, particularly its relationship with food. My sculptures are lumpy, misshapen, oozy and oddly coloured, much like playful kitchen catastrophes. I find that the alchemical nature of combining ingredients into recipes finds an equivalence in the studio.

Macaroni Chair, 2021

Welded steel, polyurethane foam, wire, epoxy resin, macaroni, acrylic paint, spray paint, epoxy glass resin, epoxy dough



Nikki Lam



the unshakable destiny_2101, 2021
16mm film transfer to 2K digital with sound

the unshakable destiny_ is a video trilogy that explores the position of the artist within.

A placeless present, with a focus on the body as context for its histories and its surroundings. This first film of the series contemplates body and time while examining nostalgia and the colonial gaze—an attempt to speculate a different future through subjective and collective memories.

Born in Hong Kong, Nikki's artist-curator practice explores hybridity and memory through the contemplation on time, space and impermanence. Her current research focuses on the artistic agency during cultural, social and political transitions, particularly within the context of moving image and screen cultures.

Ophelia Bakowski

I am Ophelia enunciates a transformation ceremony. In wading the river's currents, Ophelia Bakowski enacts resistance and endurance as a poetic and spiritual performance of gender. Both gentle and strong, the water's currents offer a meditation on the fluidity of gender and its potential for transcendence. Casting adrift binaries and flowing continuum, the river springs universal connectivity and convalescence. Adorned in an antique wedding dress the performance critiques heteronormativity within social and environmental fields, celebrating a queer ritual marriage to nature through theories of a Queer Ecology. The video becomes a ceremonial document indemnifying the liminal as an esoteric communion between the unseen/unheard, body/nature, secular/cosmic. Translating history, the performance enacts the tragic death of Ophelia, and becomes a queer reading of the Shakespearean text Hamlet. Appearing like a ghostly flower and floating to the resounding echo of bells, Bakowski interprets the death of Ophelia as a transformative dance towards rebirth and selfhood.



I am Ophelia, 2019

2 Channel video installation with sound

Penelope Davis



Plastic is ubiquitous. Incessantly moulded, extruded, fabricated, packaged and shipped in massive amounts on a global scale, in a relentless cycle of production, consumption and waste.

Using traditional sculptural techniques of moulding and casting, *Spout* was shaped by coating various disposable plastic items in silicon. Then peeled away, the individual casts were painstakingly hand-sewn together over welded metal armatures, to suggest a synthesis of plastic and organic forms. This work was created during looming environmental disasters, socio-political unrest, and a devastating global pandemic. What is natural, is no longer coherent, predictable or stable. Nature is plastic.

Blister, 2021

Silicone, steel, nylon thread

Rachel Honnery

My work *Parallel Twist – Self Portrait* is part of a series exploring the parallels between the damage on my body from an auto immune disease and the damage we as a species are inflicting on the ecology of our forest environments (both locally and globally). For me the discourse of health/ medicine and the discourse of climate in/action, appear to resemble one another. The patriarchal paradigm around ownership, knowledge and self are similar. With each of these paradigms I struggle for my voice, identity, knowledge and action. And this work is all about this struggle.

Parallel Twist – Self Portrait, 2022
Photography



Robina Enders-Smith



I am a painter who paints people close to my heart. Tess was pretty delirious on 'The Red Devil' chemo and one of the only things that kept nausea at bay was a McDonald's frozen coke.

Tess is currently 'cancer-free' (the frozen cokes worked!) and now works as an 'intimacy & sexuality' occupational therapist with cancer patients and people with disabilities who would like to experience more embodied connection with themselves and their partners.

28 Frozen Cokes Later, 2021

Oil on canvas

Rukz One

Watching greed and corruption surround false value, attached to a man-made object sounds like a joke within itself. As the generations go on and advertising gets more embedded in everything we do, the pressure to consume is constant. Algorithms and tailored advertisements run this world. Our data sold off to try and secure the next buy. Devalue the power money holds and take away the glory from these characters. Food, games, entertainment enslaves us all. What if I duct-taped these symbols inside a frame? Are they worth \$120k now?



The Holy Trinity: Renald Mc Gronkald, Muz Bruz, Muckey Rat, 2021
Digital, duct-tape

Samantha Marié



In this series, my work explores my family's heritage inspired by traditional African music I grew up listening to. The symbolism in these works represents a spirit/higher being that is referenced in their culture. Having grown up in Australia, there is a real disconnect with my family back home and everything is told to me through storytelling. I currently reside in Melbourne doing contemporary photography.

Great Heart 1, 2021
Photography

Sarah Tracton

Sound as the Catharsis of Light is a response to rehabilitating my deafness with cochlear implants. Kintsugi gold repair technique mended the cracked porcelain light - from breakage to resilience. The friction of heat from the kiln creates organic drawn lines. My ink pen drawing conveys broken, bodily fragments akin to the darkness of silence. Drawing is a meditative and hypnotic medium in which I experience creative immersion in total silence. The porcelain light shines onto the drawing and reflects my experience of emerging from the darkness of silence into a radiant new world of sound. Light is a powerful catharsis.



Sound as the Catharsis of Light, 2022
Pen ink drawing on paper, porcelain, LEDs, gold leaf

Sarrita King



Ngurra means country in Gurindji Language. This work is a reflection of the repetitive nature of the land. The earth, cracking in the desert or the bright intensity of lightning over the land. In this repetition, I feel a calling to the land and its simple intricate beauty that sings through me.

Ngurra, 2022
Acrylic on linen

Serwah Attafuah

Visually echoing Michelangelo's *Creation of Adam*, this piece is about the creation of sovereign space in the metaverse. As the metaverse is a large and ambiguous term, it's important to me to carve out space to tell black stories of perseverance. It's a preface to almost all of my digital pieces, the birth of the narratives I tell that look to the a brighter future.



Creation of My Metaverse (Between this World and the Next) 2021

Digital 3D render

Shamima Islam



This image is the second of the series depicting the second phase of my creative block. I compare it with the *Stone Age* because this is the time when I came out of my mental inertia and started to observe the world around me. Although I was not able to comprehend most of it, but I started making my weapons in a crude way to face the world and survive the struggle like the Stone Age humans.

Stone Age, 2022
Photography

Shari Nye

I sense the land does have a psyche of its own, completely separate to what humans have imposed onto it. It has an energy that I feel, and this is what I am interested in expressing in my painting, along with my own adventure in painting. My work is directly inspired by nature, it is what grounds me and helps my sense of connection with the world. For me, the bush has a feeling to it, one that connects me with a wildness, freedom and adventure. I love the smells, the cracks in the dirt, the rock formations, the plant life, and so my work expresses elements of these things along with what I interpret as the lands voice.



A Day Walking, 2021
Acrylic on canvas framed in sustainable oak

Sherry Paddon



Sherry Paddon is a multi-disciplinary artist currently based in Perth/ Boorloo, Western Australia. Her work combines photography with sculpture and installation. She is inspired by found objects, the sense of belonging to possessions and its effect on self-image and status. Through found objects, she explores themes such as memory, cultural heritage and overconsumption. She elevates common objects to become reminders of the commercialised reality.

The weight of all things, 2020

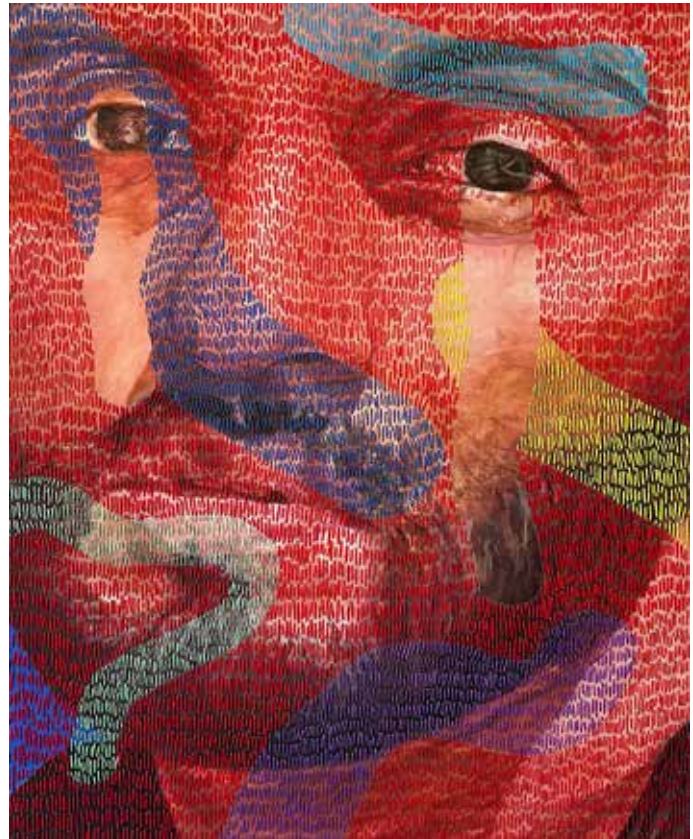
Archival inkjet print

Sid Pattni

As an Indian-Australian, I stand at the intersection of two cultures, unsure of how to grapple with my mixed identities. I have often dismissed the beauty of my culture in order to assimilate into Australian culture. Nazeem Hussain is a well-known comedian and media personality who has gone through similar struggles. He is a rare brown face in the media that champions his culture and he's someone I admire greatly. My portrait of *Nazeem* seeks to explore our shared struggle to belong.

Nazeem, 2021

Acrylic and Egyptian cotton on canvas



Tim Vagg



ETWAS TOTEM II - KWICKY KOALA, (2021)
Gel prints and mixed media on polycotton

This work is part of a body of work entitled, *ETWAS TOTEMS* and comprises of groupings of smaller canvases in panel formation, that creates resonant contrasts in their juxtaposition.

Koalas function in these works like a totem spirit animal that foreshadows a grim future or cipher for the way that colonial Australian culture fetishizes and infantilizes threatened animals as cute and cuddly props for tourism and photo-ops. The visual language of this dangerous fantasy about our native wildlife, is contrasted with half-tone dot photographic images of koalas being rescued and bandaged from recent devastating bushfires in 2019/2020

Trudi Harley

The image of self and reality has long challenged artists in the genre of portraiture. Artists draw on a diverse understanding of reality, often relying on the commonality and universality of humankind to provoke thought and to provide insight. *The Sleeping Reader* references the work of Courbet and hints at the many interpretations of 'Artist as Dreamer'. My work infers the perceived passing of time, a comparison between 'The Young Ladies on the Banks of the Seine' and the artist as model.



The Sleeping Reader, 2018
Oil on linen

Victoria Pham



Cô Gái Màu Đỏ is a spoken work, film and sound work. Instead of directly answering questions of what it means to be an Asian Woman, I wished to explore my expressions of 'Asianess' and of 'Woman-ness' through a video/sound portrait about myself expressed as a visual elegy around the colour red. This is a film about voices, in particular it is the voice of the women in my family and my own. Perhaps the most intimate and personal work from my entire portfolio, *Cô Gái Màu Đỏ* is ultimately a video and sound portrait about myself.

Cô Gái Màu Đỏ (A Woman in Red), 2021

Video and sound work

Warren O'Brien

Warren O'Brien's abstracted paintings reflect the rhythm and repetition of his process. The layering of rich, radiant colours affords the work depth and texture, while the free brush work and dripped paint brings to mind the spontaneous style of abstract expressionism. His use of the repeated arc motif based on the architectural form of the arched window is magnetic in effect, drawing attention to the many complex layers of the works.

Warren O'Brien has worked at Arts Project Australia since 2005

Untitled, 2020
Acrylic on canvas



Zai Kuang

I tried to make the room simple, almost empty, only allowing the lonely figure to move in the room and dominate the space. I limited my palette, in order to create a tranquil atmosphere.



Seeing, 2021
Oil on canvas

Zanny Begg

You Never Know How Strong You Are Until You Fight Yourself is a three-channel video starring martial arts legend Maria Tran. In the struggle against oppression, the most fearsome battle is often against your own inner demons. This dreamlike sequence pits a woman against herself as she battles for autonomy. Zanny Begg is an award-winning artist-filmmaker whose work focuses on contested histories and female-centred storytelling. Her previous works include *The Beehive*, ACMI/Artbank commission (2018), *Stories of Kannagi* STARTTS commission (2020) and *Magic Mountains* ACCA commission (2020).



***You Never Know How Strong You Are Until
You Fight Yourself, 2022***
Three-channel video projection

Zoe Jones of Hands Weave Hello

I start with the fibre itself. I experiment with it. The fibre then forms my design. I try to make pieces that magnify the fibre's best traits, rather than sourcing fibres to fit an idea.

I consider my process a partnership; thoughtfully sourcing either recycled or natural, beautiful & striking materials with equally innovative artistry.



Hello Labyrinth, 2021
Textiles





Wyndham Art Prize Artist in Conversation

Come and hear Wyndham Art Prize entrants from the local community talk about their practice and work in the 2022 Wyndham Art Prize.

Artists include: Femy Francis, Clive Gono, Melisa Lazaridis, Catherine Mackay and Conner Ovenden-Shaw.

Thursday 30 June 6 - 8pm

Image: Gideon Wilonja 'Soft' digital photograph 2021 WAP Winner



Image (Cover) : Image: Gideon Wilonja 'Soft' digital photograph, 2021 WAP Winner

Aida Azin, Alain Pottier, Amelia Jean O'Leary, Amrita Hepi, Andrew Rovenko, Annette Wagner, Asif Hussein, Bernard Singleton, Bridget Hillebrand, Cally Lotz, Cathy Mackay, Charlie Komsic, Chelle Destefano, Chris Bond, Christine Lining Bulandus, Christophe Stibio, Clarine Wilmar, Clinton Naina, Clive Gono, Connor Ovenden-Shaw, Cybele Cox, Cyrus Tang, Dave Carswell, David Cossini, Donna Marcus, Emily Portmann, Emma Varker, Eva Collins, Fassih Keiso, Femy Francis, Fleur Brett, Franky Howell, Gail Harradine, Ioulia Panoutsopoulos, Irihipeti, Ivy Mutuku, Jack Lee, Jarrad Martyn, Jessie Deane, Jude Hotchkiss, Katrina Tyler, Kelly Manning, Kerrin Samuel, Kien Situ, Lauren Joffe, Lea Kannar-Lichtenberger, Lee Harrop, Leilani Bale, Lilah Benetti, Lucy Maddox, Luke Parry, Mark Dustin, Mark Forbes, Matthew Simpson, Melissa Lazaridis, Meredith Marshallsea, Michelle Ripari, N Breedon, Nabilah Nordin, Nikki Lam, Ophelia Bakowski, Penelope Davis, Rachel Honnery, Robina Enders-Smith, Rukz One, Samantha Marié, Sarah Tracton, Sarrita King, Serwah Attafuah, Shamima Islam, Shari Nye, Sherry Paddon, Sid Pattni, Tim Vagg, Trudi Harley, Victoria Pham, Warren O'Brien, Zai Kuang, Zanny Begg, Zoe Jones of Hands Weave Hello

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