the churchie

emerging art prize

2026

We acknowledge, thank and pay our respects to the Aboriginal and Torres Strait Islander people we work with and the Country we work on.

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Foreword

Established in 1987, the churchie emerging art prize ('the churchie') has played a vital role in Australia's contemporary art landscape. Across nearly four decades and through many iterations, the prize has evolved in response to the shifting nature of artistic practice while remaining dedicated to discovering, supporting and celebrating emerging artists. Now in its 39th year, 'the churchie' is one of the nation's longest-running and most respected art prizes, holding a highly regarded place on the national arts calendar.

A defining strength of 'the churchie' is its open format, which encourages artists to submit work that reflects their practice, ideas and perspectives. This inclusive approach enables artists to experiment, take creative risks and present work that reflects their individual artistic enquiry and creative vision.

For the third consecutive year, 'the churchie' is pleased to collaborate with Metro Arts as its Programming Partner. This ongoing partnership expands the prize's dedication to fostering artistic talent and creating opportunities for artists. As one of Australia's leading contemporary arts organisations, Metro Arts shares a long-standing commitment to supporting artists at pivotal stages of their careers, making this collaboration a valuable and meaningful partnership.

This year marks a significant milestone for 'the churchie', with the major prize now valued at $40,000, generously provided by long-term supporters BSPN Architecture. This investment reflects an even stronger commitment to recognising emerging artistic talent and supporting artists at a critical stage of their careers.

In addition, three further awards are on offer: a Special Commendation Prize, sponsored by Fardoulys Constructions, and two Commendation Prizes, sponsored by Madison Facility Services. A People's Choice Award, sponsored by Hutchinson Builders, will also be presented at the conclusion of the exhibition, decided by public vote.

'the churchie' acknowledges and thanks the pre-selection panel, whose expertise ensured that all 550 entries were carefully considered in selecting the 17 artists featured in the Finalists' Exhibition. The exceptional quality of submissions made this year's selection particularly competitive. The 2026 panel comprised Rachel O'Reilly, Curator, Metro Arts; Holly Campbell, Director, Outer Space; and April Fraser-Milne, Churchie Head of Visual Art and Vice Chair of 'the churchie' Committee.

We extend our sincere thanks to Jason Smith, Director of the Art Gallery of South Australia (AGSA), for joining us in Brisbane as this year's judge and selecting the 2026 prize recipients. Jason brings a wealth of experience and insight to the prize, providing finalists with valuable exposure to one of Australia's leading contemporary arts leaders.

On behalf of 'the churchie' Committee, congratulations to the 2026 finalists. Collectively, their work offers a vibrant and diverse reflection of contemporary art in Australia, showcasing the creativity, innovation and talent of the nation's emerging artists.

Finally, thank you to everyone who continues to support 'the churchie' year after year. From all our contributing sponsors, industry partners, 'the churchie' committee, the broader Churchie community, participating artists and audience. Your ongoing support has been integral to the prize's enduring success, and we are grateful for your contribution to its continued growth and impact.

Nicola Newman
'the churchie' Art Project Coordinator

Conditions of Emergence

Prize exhibitions are contingent assemblies, shaped by longer histories of access, education and self-speculation. More so than grants, commissions and residencies, prizes present particularly dramatic moments in art life, where we come face to face with our own taste, the frisson of competition, and our capacity to take genuine pleasure in another's success and emergence. They are appreciated by artists and institutions in the way they mess with hierarchies, granting visibility, network effects and curatorial attention. For these reasons, and many others, prizes continue to proliferate globally, while broader conditions of production become more challenging.

‘the churchie’, Australia's longest-running art prize for emerging artists registers something of these straddled aspects of austerity and extravagance through which contemporary art is taking shape. What stands out among the finalists this year is a commitment to intergenerational and infrastructural literacies. Almost every work asks how subjects and territories are produced - through various medical, colonial, bureaucratic, algorithmic, ecological, familial and migratory systems - and how artistic practice might metabolise to know those structures differently, rather than merely representing or suspending their reality. Across installation, moving image, textiles, painting, sculpture and drawing, research becomes both method and medium. The continuing interest of artists in video is notable, given how limited the financial return on such practices can be within both private and institutional markets.

Mobility and inheritance are explored through material and archival experiments. In Anna Weston's merging of portraiture with landscape, the Cascades Female Factory in Tasmania that for so long figured as a convict women’s story only, gives equal staging to entangled Aboriginal women’s lives, as part of its hazy, compositional deliberations over incomplete records. Alice McCool's *Initial Social History* and *Bimil* 비밀 extends archival inquiry into the bureaucratic infrastructures of South Korea's once-lauded intercountry adoption history. Television advertisements from the 1980s project over a traditional Korean lock, symbolising mechanisms through which biography, state administration and genealogy are abusively withheld despite long-awaited truth-telling inquiries.

Across multiple works, migration appears as unfinished condition. Huiyi Xiao performs the ‘deskilling' of hospitality work on a temporary visa, where the Australian system eliminates prior professional experience, to ensure only lowest-paid job access. Playfulness interrupts exploitation. Rosemary Tamas-Cao's rice-paper stools honour modest infrastructures of commerce in Southeast Asia and diasporic marketplaces that hold labour, rest and culture so ordinary as to be overlooked as convivial architecture. Keroshin Govender paints himself into vernacular family photographs shaped by apartheid in South Africa, preserving intimate life events and achievements beyond the limits of critique. Badra Aji in *Tiap Selasa Sore (Every Tuesday Afternoon)* turns to family as the smallest social institution. An awkward swimming lesson is layered with memories addressed to a half-sister, navigating queerness and Muslim heritage to hold kinship tenderly.

Several artists interrogate cultures of projective governance and technology. Georgia Lucy reanimates a forgotten competition, abandoned by the Whitlam government, to replace the Australian national anthem. The bathos of her favourite entry sends her in the direction of cheese samples on a North Queensland dairy frontier, while floodwaters force a more planetary reckoning. In a more confronting but equally strange register, Yanti Peng's *new.life* drifts between virtual role-playing worlds and memories of Hainan before rapid industrialisation, as we process the slow reshaping of perception through platforms.

Conditions of Emergence (cont)

Jonny Scholes stages an Australian civic imaginary organised around a collapse of trust in generative AI. Workers surveil degraded information environments in an office space unnerving for taking so little leave from the present. Biopolitical commentary is more intimately seared in Alannah Dair's analogue of endometriosis tissue, stretched and pincered across an entire ceiling. A feminist intervention into objectification implicates viewers within a normally privated experience of medical misogyny, through precise interactive programming.

If institutions and algorithms misread, violate and make strange figures of contemporary life, Country at the beginning and end of the upstairs gallery offers an entirely different order of cultural work and sovereign gravity. In Zena Zada Cumpston's *shapeshift;karnka/iuk* and *(GHOST) shapeshift;karnka/iuk*, the eel becomes a living emblem of embodied adaptation to environmental change, while the karnka, or digging stick, recalls reciprocal obligations through repetitions that are anti-extractive. Juanita McLaughlin's hand-stitched textiles that entangle woollen blankets with possum fur are altered sites of Gamilaraay knowledge transmission, reconnecting smothered botanical temporalities. With similar reverence, Kuweni Dias Mendis' *Temple* suspends a monumental canvas with pigments gathered from Sri Lanka's Gala Oya River, creating a temporary gathering place to imagine planetary ancestors, without usurping sovereignties here or there. Ena Grozdanic's *Sabotage in Seven Acts* follows a different river in her former Yugoslav hometown, where climate catastrophe is organised through melancholy's movement toward poetry and protest. In Aris Prabawa's drawing *In Heart We Trust*, figures hold one another beneath an alien force of authoritarianism in Indonesian politics; ambition for culture is collective survival and care. For many of these finalists, cultural work beyond the gallery is managed differently, but remains inseparable from the objects made for it.

Several works foreground conditions of dependency and maintenance that have always been a part of artistic life, but that conventional narratives of virtuosity obscure. MeiMei 莓莓 Hodgkinson's beaded textile, developed over ten months alongside the labour of raising a child, traces the lingering effects of China's One Child Policy through maternal anxiety and the impossible aspiration to become *Enough Mum* in Australia. Artistic production and reproductive labour interrupt, feed and challenge one another. Olive Guardiani's *Kite Lung* seems to propose dependency as a formal principle. Genoese sailcloth stretches against portable tent poles in a sculpture that mimes breath, pressure and temporary equilibrium. Neither material can sustain itself. The tension between tautness and potential collapse comes out of a continual negotiation with surrounding forces, in a work that offers almost a leitmotif for contemporary conditions. Metro is very happy to host ‘the churchie’ this third year in a row and encourages you to spend time with these risked qualities of contemporary emerging practice.

Rachel O’Reilly
Curator, Metro Arts

Judge

Jason Smith

Jason Smith has worked in major Australian public art galleries since 1993. Since February 2025 he has been Director of the Art Gallery of South Australia.

Previously, from 2016-2024 he was Director & CEO of Geelong Gallery, one of Australia's oldest and most important regional galleries. From 2014-16 he was Curatorial Manager, Australian Art, at the Queensland Art Gallery | Gallery of Modern Art.

Between 2008 and 2014 Jason was Director & CEO of Heide Museum of Modern Art, one of Australia's most important cultural institutions, where he led the acclaimed reinvigoration of the Museum's modern and contemporary artistic program.

Between 1997 and 2007 Jason was Curator of Contemporary Art at the National Gallery of Victoria, where he worked closely with many leading Australian and international artists.

He has individually and collaboratively curated 70 solo, group and thematic exhibitions and has written on the works of more than 150 artists for a range of publications.

2026 Finalists

Badra Aji
Zena Zada Cumpston
Alannah Dair
Kuweni Dias Mendis
Keroshin Govender
Ena Grozdanic
Olive Guardiani
MeiMei 莓莓 Hodgkinson
Georgia Lucy
Alice McCool
Juanita McLauchlan
Yanti Peng
Aris Prabawa
Jonny Scholes
Rosemary Tamas-Cao
Anna Weston
Huiyi Xiao

Badra Aji

Badra Aji's practice functions as a site of visual poetry where personal history and collective memory intersect.

Working across drawing, painting, writing, and video, he constructs poetic semi-narratives exploring the instability between autobiography and fiction. By recontextualising archives and speculative imagery, Aji navigates the blurred boundaries between the intimate and the political.

Aji has exhibited extensively across Melbourne, Sydney, and Paris, including a project at the Heide Museum of Modern Art. He is a multiple-time finalist in the Dobell Drawing Prize (2019, 2025) and the Ramsay Art Prize (2023), and a recipient of Creative Victoria and City of Melbourne grants.

Badra Aji, *Tiap Selasa Sore (Every Tuesday Afternoon)*, 2026. (Still) Single channel video 7:32 minutes.

Navigating the unstable boundaries between autobiography, speculative fiction, and collective memory, I recontextualise personal and familial archives to examine how psychological wounds and passed-down trauma manifest as supernatural or karmic phenomena.

My work frequently explores the tensions embedded within my identity as a queer, Asian artist raised in a Muslim household, tracing the emotional friction between cultural familiarity and the restrictive societal structures of my homeland. Deeply informed by Javanese sensibilities, my storytelling relies on indirect communication and a subtle restraint that balances politeness with great emotional intensity.

At the centre of this inquiry is *Tiap Selasa Sore (Every Tuesday Afternoon)* 2026, an Indonesian-narrated single-channel video that serves as an address to an alleged, unseen half-sister. Born from a sudden familial revelation following my father's passing, the film bridges the gap between the known and the imagined. In the video, I share memories and recurring, pink-skyed dreams of our late father. These visitations represent the only remaining realm to encounter him, yet they carry the heavy, superstitious anxiety of being an omen of misfortune, contrasted against my mother's increasing religiosity and pre-dawn prayers.

Though water is never visually present in the piece, it exists as a vital conceptual current. An empty basketball court stands in for an implied swimming pool, evoking deep-seated adolescent anxieties surrounding school sports and masculinity. Meanwhile, an immersive soundscape of water flows through the work, echoing the idea that water holds a perfect memory.

Ultimately, *Tiap Selasa Sore* looks at the friction of familial bonds, capturing a reality where a mother's acceptance and a child's queerness quietly co-exist.

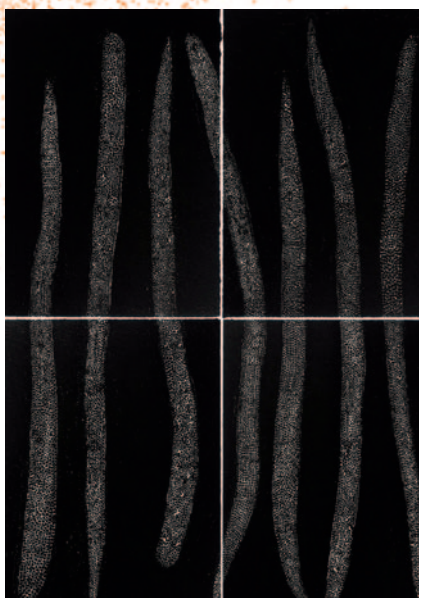
Zena Zada Cumpston

Zena Zada Cumpston is an emerging Barkandji artist living in Narrm/Melbourne. Her artistic practice reflects her commitment to community and to Country, illuminating her passion for storytelling, activism, research and writing. In 2026 her work will be seen as part of the Rising Festival *First Peoples Art Trams* Commission, the *Watch These Hands* exhibition at the Heide Museum of Modern Art and as part of 'Dwell Here' at the Irish Museum of Modern Art (IMMA), Dublin. Zena is the proud recipient of the 2026 Bandalang Artist Residency at the Australian National University and the Ian Potter Emerging Artist Award.

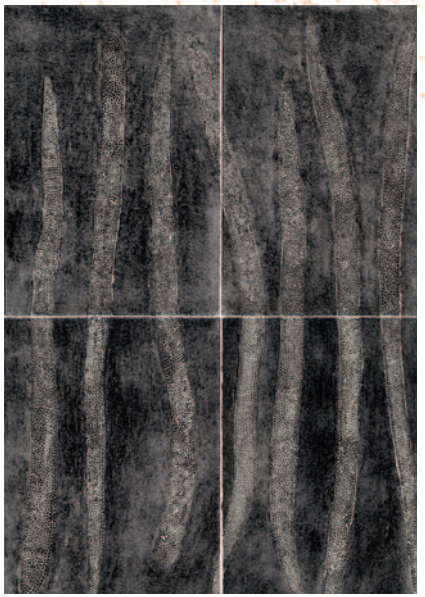
Zena is a Barkandji printmaker (predominately collagraph) also working across weaving and installation. She is deeply committed to utilising her platforms to illuminate the plight of cultural landscapes. In particular, our shared lifeblood, waterways, so compromised by the ongoing harms of colonisation and capitalism.

Zena is a widely published writer, also co-authoring the Commonwealth *State of the Environment Report* (2021 and 2026). She holds an expert position on the Birrarung Council in Narrm/Melbourne and is the Director of First Peoples Programs at InPlace Artist Residency and Cultural Precinct.

Zena's work embraces storytelling as its foundation, rippling out across her engagement in activism, the environment, public policy, education and decolonial practice. In recent years she has been fortunate to collaborate and build networks with international First Nations artists, communities and scholars. To progress her artistic skills, she has invested time and resources in courses and tutoring, including spending cherished time over many years with artist and activist Uncle Badger Bates, her Barkandji Elder. Uncle Badger has been Zena's biggest inspiration and he has assisted her immeasurably to progress her carving skills and cultural knowledge.



Zena Zada Cumpston, *shapeshift;karnka/iuk*, 2026. Collagraph print on paper, 118 x 81cm. Image credit: Christian Capurro.



Zena Zada Cumpston, *(GHOST) shapeshift;karnka/iuk*, 2026. Collagraph print on paper, 118 x 81cm. Image credit: Christian Capurro.

The *Shapeshift* series encodes knowledge of Country and speaks to custodial responsibility. These works serve as maps for living in reciprocity with Country, embedded in the layered stories of karnka (digging sticks) and luk (eel). Each morph into the other, exemplifying the ingenuity and innovation of First Peoples and of Country, shapeshifting and adapting to face new challenges, just as we must if we are to meet both what is coming and that which is already upon us. Like *iuk (eel) we must learn to slow and adapt our systems when resources are scarce. Like karnka (digging sticks) we must always give back to our cultural landscapes as we take.

And we must fight, for Country and for community, together and forever.

*Please note there are more than 350 distinct languages across what is now known as 'Australia'. The artist utilises the Woi Wurrung word 'iuk' to reference eels on the Wurundjeri Country she lives on in Narrm/Melbourne, and 'karnka', which is the name for digging sticks in her own Barkandji language. First Peoples languages are not written, there are many, many diverse spellings and no one 'right way' to spell.

Alannah Dair

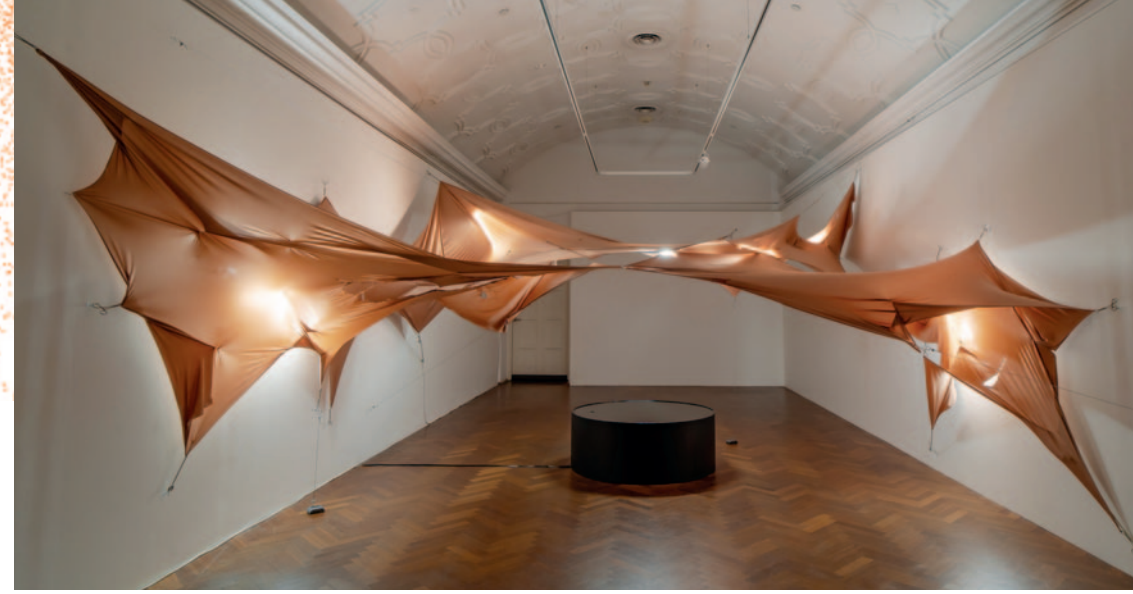
Alannah Dair currently lives and works across Gadigal and Wangal Country/Sydney. Her practice is concerned with materialising and communicating aspects of her lived experience with chronic pain and illness. Her work has been exhibited in galleries across Australia, including Metro Arts (Magandjin/Brisbane), Sydenham International (Gadigal land/Sydney), Pari (Dharug land/ Paramatta), Yarra Sculpture Gallery (Naarm/Melbourne). She has also shown work at Raw Labs, in East London (UK) as part of a residency at The Centre for the Study of Substructured Loss.

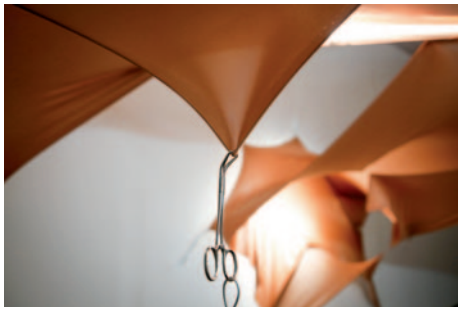
She holds a BFA (Hons I) from QCA, Griffith University and MFA from SCA, The University of Sydney. Dair currently works as the Lead Collection and Projects Technician at the Museum of Contemporary Art Australia.

Dair's works serve as surrogate bodies; manifestations of embodied experience navigating endometriosis. Endometriosis is a chronic inflammatory condition that has caused the artist to experience extreme pain particularly around menstruation, as well as a myriad of debilitating symptoms such as fatigue, digestive, bowel and urinary issues. Unable to effectively communicate her pain and experiences to others, Dair's practice has become a way to bridge this gap in understanding.

Opening through steel, a knowing in skin – iteration IV

Held in tension by its own materiality, this work exists in a state between health and illness, where skin becomes the threshold between private and public, internal and external, as one lays bare all within the clinical encounter. In a perpetual negotiation between acceptance and resistance, the body holds and questions the violence we accept as forms of 'care.' Visible wounds speak to electrocauterisation and ablation (surgical techniques used to remove the disease from the body) with the absence of flesh embodying an ambiguous position that is both one in the process of healing and yet of deterioration.





Alannah Dair*, Opening through steel, a knowing in skin – iteration II*, 2024. Spandex, surgical forceps, safety pins, metal hardware, metal wire, LED lights, lead weights; and ***Black Bile,* 2024.** Engine oil, iron oxide, magnets, motors, proximity sensor, arduino uno. Dimensions variable. Project Space, The University of Sydney. Image credits: (Above Installation View) Terence Kent-Ow and (Right Detail View) Yuliannova Lestari.

Black Bile

Physical pain is often understood as a response to stimuli; a series of signals that act as a protective mechanism. Yet pain can also persist without a clear cause, leaving a void in place of an object or referent. This work materialises that experience as a pool of black magnetic fluid, drawing on historical associations to black bile and melancholia to embody both the visible and invisible dimensions of pain and endometriosis. Beneath the surface, magnets move autonomously, disturbing the surface and warping the surrounding space reflected within. As viewers approach, a proximity sensor scrambles these movements, altering the fluid's behaviour. Visitors may be unaware of their influence, reflecting the complex relationship between body and disease. Oscillating between presence and absence, agency and intrusion, the work evokes anticipation of pain's arrival, its uncertain duration, and lack of catharsis.

Kuweni Dias Mendis

Kuweni Dias Mendis is a Sri Lankan-born, Australian-based multidisciplinary artist whose practice spans movement, sound, film, installation, mark-making, and sculptural ritual objects. Her practice investigates ritual as a relational practice, exploring how it cultivates relationships between body, land, memory, community, and the more-than-human world, where belonging becomes an embodied practice rather than an abstract idea.

Through contemporary art, she preserves, honours, transmits, reimagines, and reclaims living, vanishing, and lost intangible cultural heritage. As a migrant woman of colour living and working on unceded lands, she collaborates with communities to create spaces for collective remembrance, reciprocity, and regeneration.

Temple investigates ritual as a relational practice through which the body cultivates relationships with land, memory, ancestors, community, and the more-than-human world. Rather than understanding the body as a biological object, the work proposes it as a living site where relationships are continually enacted, renewed, and embodied through ritual.

Created on the banks of the Gala Oya River in Bibile, Sri Lanka, the seventeen-foot cloth painting emerged through ritual drawing as a practice of deep listening. Working with oil paint and earth and plant pigments gathered from the place, the river, soil, plants, and body became participants in making the work. Rather than composing an image, the work unfolded through embodied dialogue with place. The painting is the trace of these cultivated relationships, reaching completion when the body no longer calls for another gesture.

Drawing upon Sinhala Buddhist ritual traditions and Sri Lankan knowledge systems, *Temple* understands ritual not as a symbolic act but as a relational practice through which relationships are cultivated and renewed. At a time when embodied ritual knowledge and intangible cultural heritage are increasingly fragmented, the work affirms ritual as a living practice that continues to shape relationships between body, place, memory, and community.

The installation extends this relational practice beyond the painting. Inspired by the spatial logic of Sinhala Buddhist ritual traditions, the painting offers an initial encounter, while the moving altar functions as an inner chamber, inviting intimate engagement.

Dressed in fresh leaves gathered from each place of exhibition, the altar acknowledges the land as a participant in the work. Anklets and sound invite visitors to bring their bodies into the relational field, extending the ritual beyond the artist's body into a shared experience.

Kuweni Dias Mendis, *Temple,* 2024. Natural pigments, oil paint on canvas, 460 × 215cm.

Keroshin Govender

Keroshin Govender is a transdisciplinary artist based on Burramattagal land, working across painting, textiles, and ceramic installation. His practice investigates the complexities of the South African Indian community during apartheid. Through interdisciplinary approaches, Keroshin's work reveals the diversity, resilience, and contradictions that existed within communities often portrayed as culturally homogeneous.

Keroshin serves on Randwick City Council's Arts and Culture Advisory Board and has exhibited throughout New South Wales and interstate. He has undertaken residencies with Parramatta Artists' Studios, Woollahra Gallery, and Randwick City Council. In 2025, Blacktown City Council acquired his installation Cu-vun-dar, a work examining the layered origins of his surname through dialogue with family and community, reflecting his broader interest in memory, language, and belonging.

Suriyamma, Keroshin's paternal grandmother, was the family matriarch—an influential figure who helped lift her family from near poverty in apartheid-era South Africa. The painting *Suriyamma and I*, draws on a 1960s studio portrait that depicts her as a young woman, seemingly uncomfortable before the camera. By superimposing his own image onto hers, Keroshin seeks both a personal connection and a protective gesture, introducing a veil that mediates the subject's visibility and relationship to the viewer.

Keroshin's practice engages with vernacular photography from Durban's Indian community during the 1950s to 1980s. Through subtle interventions within archival photographs, he unsettles familiar readings of these images and invites new ways of understanding their subjects. Working across ceramics, glazing, painting, and dyeing, he combines archival photographs, patterns, and visual fragments to construct works that simultaneously reveal and obscure histories.

Personal and community archives, particularly family photographs, form the foundation of his practice. Developed through ongoing dialogue with family members and the wider community, these works privilege lived experience over grand historical narratives. Rather than focusing solely on apartheid's political framework, Keroshin draws upon family stories and oral histories that recount everyday experiences of love, ambition, hardship, resilience, and adventure.

Keroshin Govender*, Suriyamma and I,* 2026. Oil on canvas, 92 x 74cm.

Conversations with sitters and their families play a vital role in shaping the work, allowing memory, storytelling, and lived experience to inform the final image. Layering functions both as a material process and a conceptual strategy, introducing opacity into communities often presumed to be fully understood. By overlapping, concealing, and recontextualising visual information, Keroshin examines how identity is performed, negotiated, remembered, and protected within South Asian diasporic communities.

Ena Grozdanic

Ena Grozdanić (she/her) is an artist and writer living on unceded Kaurna land.

She is a former Board director at Runway Journal and FELTspace. Her practice spans text, video, sound, installation and collage.

She has published writing in national and international publications and has exhibited at artist-run galleries across the continent.

Recently, Ena was a shortlisted finalist in the Writers SA Literary Fellowship 2025, and a finalist in the Darebin Art Prize 2026. She has ongoing research projects that ask critical questions about language, land-as-commodity and the ethics of remembrance.

Ena Grozdanic, *Sabotage in Seven Acts*, 2025. (Still) Single channel video 21:00 minutes.

Sabotage in Seven Acts considers the psycho-terric melancholia (solastalgia) associated with vanishing lifeworlds. It asks whether solastalgia can be transformed to carry political potency: can it be more than an aesthetic or psychological expression of loss?

The film speculates on the possibilities of a rumour of direct action to defend a river-system. It takes this rumour, constantly mutating, unverifiable, and wonders what worlds it could birth – whether truth or fiction or somewhere in-between, the rumour forces us to ask: should we not all engage in minor and major acts of resistance? Does the disappearance of rivers not call for a filibuster, for a sustained insurgency?

Sabotage in Seven Acts focuses on people on the frontlines, away from centres of policy and commerce. It contemplates the role of art during climate catastrophe, concluding that for disobedience to occur, the conditions for courage must be present – and if they're not, they must be created. It commits itself to generating such conditions, to making the tools and actions of resistance seductive.

Ena is inspired by artists and writers who blur the distinction between fiction and documentary, engaging in 'critical fabulation' to create works that sit somewhere in-between: Dušan Makavejev, Trinh T Minh-ha, Saidiya Hartman, and others.

She is currently fascinated by the ethics of remembrance, particularly in relation to histories interrupted by violence and disappearing landscapes.

Olive Guardiani

Olive Guardiani's sculptural practice is grounded in casting and mould making. Drawn to the tension between endurance and fragility, she lingers on what lies beneath the surface, attending to states of pressure and quiet retention. Each work emerges as both futuristic and unearthed, tracing shifting relationships between time, body, and ground. Olive Guardiani has exhibited across Melbourne, Sydney, and New Zealand. Recent and upcoming exhibitions include Requiem in Power, Bundoora Homestead (2026); Everything Paste, MEGA (2026); From what we gather…, TCB (2025); I am blue, KINGS Artist-Run (2025); U ARE HERE, Blindside (2025); and Needs Reduction, Meanwhile Gallery (2024).

Kite Lung hangs in a condition that is neither rest nor failure. Forms once oriented toward the sky return carrying the memory of another atmosphere. *Kite Lung* begins with a simple observation: pressure leaves traces. Airborne systems, bodies and objects are shaped by the conditions through which they pass, held in continual processes of adjustment and return.

Constructed from sailcloth and curved aluminium spars, the sculpture establishes a temporary arrangement of forces. Curves extend outward while surfaces gather and settle beneath them. Weight shifts across the structure. Tension accumulates and disperses. Volumes emerge and recede. What holds and what is held becomes increasingly uncertain. The title joins two structures organised around air. One reaches outward into atmospheric currents; the other draws those currents inward. Neither exists independently of its surroundings.

A tethered moon boat, grounded but not fully returned, oozes from a primordial vein. Its dark sails, stitched with branching lines, seem to carry the residue of another passage. The kite string that once connected moon and earth has softened into a muddy whisker, searching through the soil for something buried. Nearby, the beet, ancestor of the

Olive Guardiani, *Kite Lung*, 2026. Repurposed Genoa sail, tent rod, swag, beetroot brine, wire rope, 200 x 200 x 400cm. Image credit: Courtesy of Mega Gallery.

autumn moon, lies bearded, buried, almost fossilised. These figures drift through the work like fragments of a mythology in formation, where ascent and collapse, growth and decay, remain inseparable. Rather than seeking equilibrium, the sculpture attends to the fragile arrangements through which things remain suspended. Materials register forces without fully resisting or yielding to them. Persistence is understood not as permanence, but as a capacity for continual transformation.

Kite Lung considers how materials, bodies and forms are tested by pressure and altered through their encounters with the world. It lingers in the space between ascent and descent, where the conditions that sustain life, movement and form briefly become visible.

MeiMei 莓莓 Hodgkinson

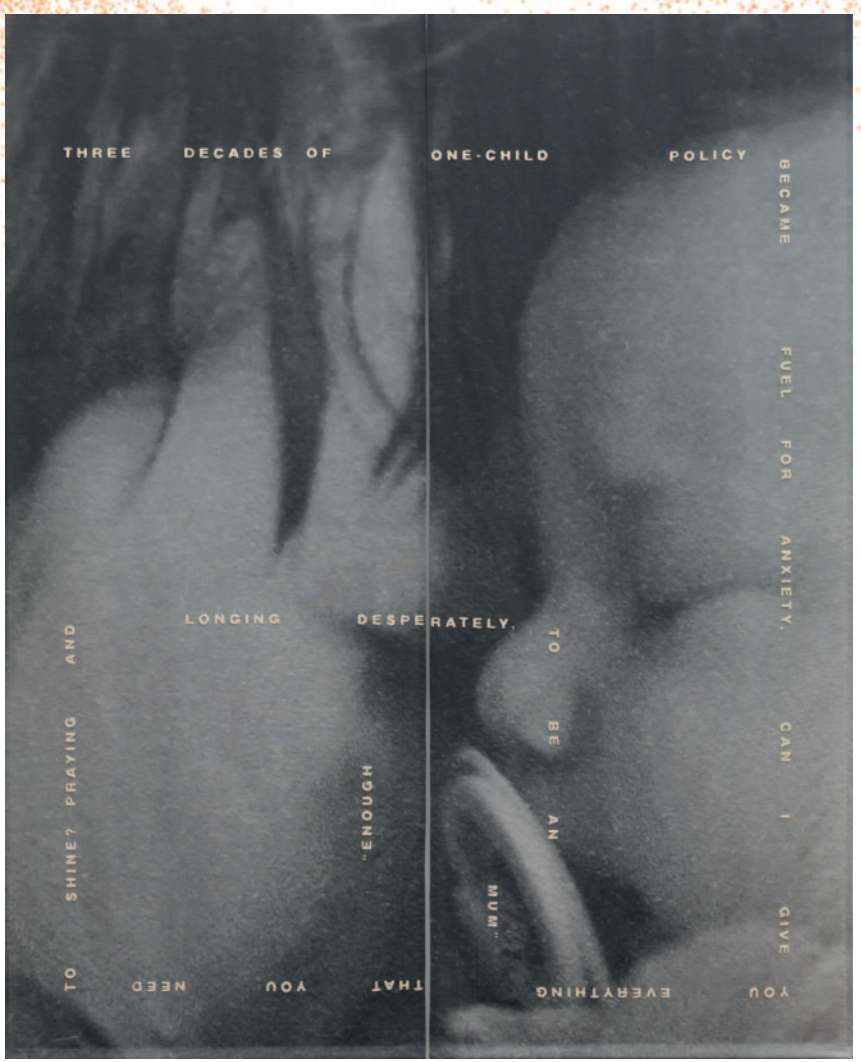
MeiMei 莓莓 Hodgkinson is a Chinese Australian multidisciplinary artist living and working on Bunurong and Wadawurrung lands. Working across photography, installation, and sculpture, she explores migrant identity through autobiographical narratives shaped by her experiences as a first-generation migrant and mother. Her practice challenges the boundaries between the personal and political, and between fine art and traditional craft.

Hodgkinson has exhibited widely across Australia and has been a finalist in numerous national art prizes, including the Ravenswood Australian Women's Art Prize, Fisher's Ghost Art Award, Hazelhurst Art on Paper Award, Woollahra Small Sculpture Prize, Ellen José Art Award and Wyndham Art Prize.

In 2025, MeiMei 莓莓 was selected as one of six finalists in the triennial Ellen José Art Award for Young Women. Supported by Bayside City Council and the Ellen José Memorial Foundation, for STRETCHED, a body of work examining the experiences of first-generation Chinese migrant mothers born under the one-child policy and now raising multiple children in Australia. Using analogue photography, poetry and text drawn from propaganda slogans, the exhibition explored the entanglement of personal identity and political history.

Enough Mum is a largescale textile work featuring an analogue photograph of my children, overlaid with a hand-beaded nonet poem composed of over 10,000 Japanese glass beads. The poem reads as follows:

Three decades of one-child policy
became fuel for anxiety.
Could I give you everything
that you need to shine?
Praying and longing desperately,
to be an "Enough Mum".



MeiMei 莓莓 Hodgkinson, *Enough Mum*, 2024-2025. Japanese glass beads on printed cotton and linen blend, 308 x 248cm.

Created progressively over ten months alongside the responsibilities of raising children, this work reflects an ongoing process of understanding the conscious and unconscious ways that personal experience, culture and inherited histories continue to shape us.

Georgia Lucy

Georgia Lucy is an artist and storyteller based in Dodges Ferry, Lutruwita, who often wrangles family, friends – anyone – to assist on creative ventures.

Her work is both personal and culturally critical. It re-uses and re-incorporates, using existing materials and forms to engage with humour, communities, and the transformative potential of risk.

Gough and Margaret's Bullclip was researched and developed through Next Wave's Kickstart program for emerging experimental artists in 2024-5. Iterations of the project have since featured at First Draft, the Sydney Opera House (curated by Awesome Black) and the Whitlam Institute to commemorate 50 years since Whitlam's 1975 dismissal.

Georgia Lucy, *Gough and Margaret's Bullclip*, 2025. (Still) Multimedia installation. Dimensions variable. Video 15:00 minutes.

Georgia Lucy presents *Gough and Margaret's Bullclip*

Advance Australia Fair
An anathematic anthem
Sung generation and nation-wide
Lacking diaphragmatic delivery

In short – the song sucks. Suppose we had options? Suppose we write our own?

Guess what? In the early 1970s PM Gough Whitlam held an anthem quest to replace God Save the Queen. The Australian public responded eagerly with entries in notation, lyric and tape-recorded form, with one newspaper promising national radio play. However, all submissions were turfed. Dumpster-diving the national archives, I found them! The dirty dirges with an urge to be heard, held together with a heavy duty bullclip from Gough's office.

This project dragged me through Queensland floods to sing a re-enacted anthem to dairy cows from my sister's amplified van. On another occasion I discovered antique Australian AI created by four humans and one ICL 1904A computer (called Fred).

"*We had Fred assist us by generating several hundred mathematical hybrids, or compromises, between the two melodies Waltzing Matilda and Advance Australia Fair.*"

Following Fred's formula, but using anthem entries, I reanimate a monster mash of my own. *Gough and Margaret's Bullclip* is a liberation of the could-a-beens. The people's huge and hidden hits, butchered, processed and served up as a sonic selection of smallgoods for your enjoyment. Anthems to taste. The songs that diva belter Delta might have graced the Gabba with. We all stand and sing along, diaphragms expanded. Imagine.

Alice McCool

Alice McCool (she/her) is an artist, curator and writer living on unceded Kaurna Yarta. Her practice spans video, painting, sculpture and installation. She is drawn to ideas of belonging beyond nationhood, biology, ancestry and race.

Alice's research attends to Korean inter-country adoption as a state-sanctioned industry, tracing how loss is produced by displacement and the denial of personal and collective history. Her work critically engages memory, identity and the systems through which knowledge is withheld, mediated and reclaimed.

Alice has curated projects and exhibited at FELTspace, Post Office Projects, Suite7a, Sawtooth ARI, The Little Machine, Bus Projects and Future Juice.

Alice McCool, *Initial Social History and Bimil* 비밀, 2026. (Installation view) Multimedia installation, Lock 15 x 22 x 8cm. Video 3:39 minutes. Image credit: Yusuf Ali Hayat.

Before K-pop, K-beauty and K-dramas, one of South Korea's most significant exports to the West was children.

In 2025, following a three-year investigation, the Korean Truth and Reconciliation Commission confirmed the South Korean government's complicity in violating the fundamental human rights of children sent overseas for adoption. For decades after the Korean War, more than 200,000 children were displaced through fraudulent orphan registrations, identity tampering and fabricated records, including false reports of abandonment and illegal family separation.

Bimil 비밀 offers an aesthetics of secrecy. Referencing traditional Korean locks found on cabinets and wardrobes, the sculptural work stands as a material trace to withheld information and inaccessible histories. Its imposing form points to the absence created by adoption systems that continue to restrict adoptees' access to their own records.

The video work *Initial Social History* examines the commercialisation of Korean children through a compilation of television advertisements from 1986 at the peak of intercountry adoption and the artist's year of birth, overlaid with English news reports of the Truth and Reconciliation findings. Drawing attention to the circulation of adoption narratives across media, the work traces the transformation of children into transnational commodities.

Together, *Initial Social History and Bimil* 비밀 point to the obstacles created by institutional secrecy, which continue to prevent many adoptees from accessing accurate personal records that can confirm birth and beginnings.

Juanita McLauchlan

Wagga Wagga–based Gamilaraay artist Juanita McLauchlan recognises both the constellations above us and the enduring foundations of family and community as universal anchors.

Her practice acknowledges the power of connection, cultural reclamation and collective memory to heal historical wounds while fostering hope for future generations. McLauchlan is deeply conscious of the ways in which she has been shaped by those who came before her and how her actions and creative practice contribute to the legacy inherited by those who follow.

Last year, Gamilaraay artist Juanita McLauchlan presented major solo exhibitions including yilaa minyaminyabal maaru-ma-lda-y (soon everything will be healing) at the Art Gallery of New South Wales, guuma-li / gather at Artspace, Sydney (Ideas Platform), and a solo presentation at Wangaratta Art Gallery. Earlier, in 2023, she presented her first major solo exhibition, gii mara-bula / Heart Hand-also, at Wagga Wagga Art Gallery.

In recognition of the strength of her practice, McLauchlan was selected for the prestigious Colin McCahon House Residency Exchange in Aotearoa New Zealand in 2025. She was also the recipient of the Griffith Regional Art Gallery's National Contemporary Jewellery Award (2024).

Her work has been recognised through selection as a finalist in numerous significant art prizes, including the Wynne Prize at the Art Gallery of New South Wales (2024 and 2025), the Blacktown City Art Prize (2025), the Ravenswood Australian Women's Art Prize (2022 and 2024), and the Fisher's Ghost Art Award (2023).

Juanita McLauchlan, *Crossing Time*, 2025.
Woollen blanket, possum fur, botanical contact print, cotton thread, 210 x 185cm.

Juanita McLauchlan, *Scared*, 2025.
Woollen blanket, possum fur, botanical contact print, copper coins, cotton thread, 170 x 147cm.

In *Crossing Time*, McLauchlan transforms a wool blanket into a site of memory, healing and cultural continuity. Through a process of contact printing, stitching and adornment, she creates an intricate surface imbued with traces of Country, family and ancestral knowledge. Botanical forms emerge across the blanket like impressions gathered directly from the landscape, evoking the living presence of Country and the enduring relationship between people and place. A strong central axis creates a sense of balance and symmetry, drawing the eye towards a focal point where strands of vivid red stitching converge around a cluster of fur.

These radiating lines suggest pathways of kinship, story and shared knowledge, extending outward like networks of connection across generations. The contrast between delicate botanical impressions and deliberate hand-stitching speaks to the labour of remembering and the ongoing transmission of cultural knowledge. Referencing both protection and the layered histories of colonial settlement, the blanket is reclaimed as a powerful vessel for Indigenous storytelling, affirming the resilience of culture and the bonds that connect past, present and future.

Yanti Peng

Yanti Peng, 彭妍缇 is a Hainan-born interdisciplinary artist working across sculpture, film, photography and 3D computer tools. At the core of her practice is an interest in decoding functions of power within the labyrinth of truth and consciousness. Through humour, absurdism and magical realism, she investigates the systems, values and technologies underpinning contemporary life. Peng likens her practice to the body's fascial system, drawing connections across networked structures.

Her exhibition history includes Firstdraft, Blindside Gallery, Cement Fondu and 4A Centre for Contemporary Asian Art. She is currently the Digital Production Lead at Runway Journal and a resident at Alfred Street Studios.

Yanti Peng, *new.life*, 2026. (Still). Video 6:50 minutes.

On their 40th day of logging on, a fallen socialite ruminates on life within a virtual RPG they transferred their consciousness into. Over a long soliloquy, they traverse through the arcs of aging in search of a new meaning, hoping to rationalise their way back to reality.

new.life is an exploration of hierarchies, unearthing underlying technocratic and capitalist logic on social platforms. The technology, *new.life*, riffs off on the sell of AR+VR technology and Meta's vision of immersivity, which, with time, demonstrated to be a fad, a clog in the hype-circle, a failed tech venture that couldn't make money. This birthed *new.life*, a technology that is implanted like a neurochip, a bleak dystopic vision of escapism through the reliance on technology. It's also more of a symbolic gesture of the digital seep into our lives, the animation feels cyclic for that reason – we despise reality, we alter it digitally, we despise digital reality, we return to reality ⟳.

The film draws from memories of Hainan before rapid industrialisation, alongside RPGs and early online game worlds I grew up with. These spaces sit alongside one another in the animation: real and imagined, archival and simulated. Techno-utopian or apocalyptic frameworks feel insufficient; instead, what persists is a slow burn of profit-driven systems continuing to reshape both physical and digital environments, with consequences that extend beyond the human.

The architecture and cityscapes are built from liminal spaces that carry a sense of melancholia—loss, suspension, and the false promise of new beginnings. This extends from game environments into lived landscapes, particularly recollections of Hainan's coastal edges: sea meeting landfill, unfinished infrastructure, swings set on dry ground.

Class mobility is something I'm interested in dissecting, and I see it manifest through content creation. In the techno-feudalist landscape, our tech lords can adjust the class hierarchy through more visibility, engagement and therefore monetisation, if you can entertain and retain attention on their platform. Then, to impress algorithms and machine-learning technologies, categorisation is reinforced. Again, people are flattened to meet different criteria within the FYP, so that the machine understands how to disseminate an individual's content.

new.life asks what it means to maintain a sense of self inside these collapsing hierarchies? Are the chronically online the new underclass? Who gets to log off?

Aris Prabawa

Born in Solo, Central Java, Indonesia, in 1974, Aris Prabawa grew up in a close-knit community under military dictatorship, experiences that continue to inform his practice. He studied printmaking at the Indonesian Institute of the Arts in Yogyakarta, co-founded the punk band Black Boots in 1996, and helped establish the activist art collective *Taring Padi* in 1998. Since moving to Australia in 2002, he has continued to develop his practice, completing an Advanced Diploma in Painting at Lismore TAFE in 2007. Today, he lives and works between Yogyakarta and Lismore.

Art for me is a way of expressing ideas and my response to what is happening around me and from other places that influence it in everyday life. I am interested in human rights, social, political and environmental issues within the context of place. My process of making art allows me to explore and deepen my understanding of different cultures and different ways in which people survive and enjoy life in this world.

Inspiration comes from within the community, where I live, work and learn, knowing people and enjoying myself. Creating work is a process of searching for, exploring and understanding the various types of ways in which humans relate to the world. These relationships are sometimes cruel and sometimes sweet. I was also inspired by the work of Indonesian traditional art and social-political arts, Contemporary First Nation Australian Arts, the German Dada movement, the Mexican Mural movement, and the European graphic artists of the early 20th century.

In Heart We Trust

Humans are essentially equal, having peaceful hearts, caring for each other, living between sky and earth, trusting in nature's blessings. The power of sunlight, the heart of the sky, equalises a sense of shared calmness in harmony. The Strong humans help the weak to avoid the fear of what they do according to the rules of life in this world full of tension.

Aris Prabawa, *In Heart We Trust*, 2025. Charcoal on canvas, 150 x 300cm.

When humans unite their hearts, nature, and God, they will be able to resist the interference and perceptions of rules that always monitor the right could be wrong and the wrong could be right. This world we live in with digital technology dominates and separates the relationship between humans and a sense of empathy.

Humans live not wanting to hurt, not wanting to be hurt, and not wanting to do bad things. Humans are aware of different origins, races, beliefs, and thoughts, but still one, the truth is not twofold in the heart, and trusts each other.

Jonny Scholes

Jonny Scholes is an artist whose practice spans new media, street art, painting, internet art, and installation. He learned to program at the age of 13 when, after getting bored of the few computer games his parents allowed him to play, he started breaking them in ways that enabled him to do new things.

Scholes' work sits at the intersection of technology, painting and exploration of in-between spaces. He often uses his knowledge of computer systems, networks, and cultures to impart an understanding of technology to his audience or to explore contemporary social issues.

Jonny Scholes, *Department of Truth,* 2025. (Installation view) Multimedia installation. Dimensions variable. Video 2:39 minutes. Image credit: Rosie Hastie.

The year is 2028. Generative AI has proved not to be an effective tool to increase the productivity of humans and have not found a large-scale paying audience. So, to recoup their investments, tech companies have turned their attention to using AI models to create millions of online content providers, services and products which generate income through ads or subscriptions.

This has led to a wave of products and services that are entirely run by AI agents. Because they need no labour to run, they can run very cheaply and can exist with much higher product error margins. They can also be autonomously created on a whim to serve new audiences as they appear. This has led to the overall quality degradation of almost everything consumers interact with digitally.

In almost all cases these products and services are being developed outside of Australia and there is little the government can do about closing them down. So instead, the government has shifted their thinking to: how can we live with a lower baseline of truth and trust?

To assist with this, the Australian Federal Government has formed a new government authority: The Australian Trust Authority. Amongst other initiatives, this Authority employs Australians in every town to consume services and make a judgement call on whether what they are looking at has been made by a human or an AI agent.

The Authority publishes regional Digital Content Advice which is used to inform consumers about how safe it is to use digital content or online services at any given time. This advice is also used to allocate other government resources in their fight against AI slop and those that seek to use it for commercial gains.

Rosemary Tamas-Cao

Rosemary Tamas-Cao is a Meanjin/Brisbane based artist working across sculpture, installation, text and performance. As part of the QCAD Grad Show (2024), Tamas-Cao was awarded the Arts National Brisbane River Young Arts Award, Outstanding Achievement in a Major (Sculpture) and joint Best in Show.

She exhibited her work, *ee with ellow owers* (2024), in Hatched 2025 with PICA in a unique offsite edition held at Forrest Chase. Founding Artichoke Collective in 2025, Tamas-Cao aims to nurture artists via the energy of food-themed poetry.

Navigating her Vietnamese and Romanian heritage, Tamas-Cao handles the fragile material of Vietnamese rice paper to explore themes of nourishment, culture, home, and impermanence. Surrounded by migrant values growing up, Tamas-Cao aims to highlight the resourcefulness of cheap, humble materials and innovative cultural cuisine.

Tamas-Cao responds to diasporic living through food. She reflects the susceptibility of being homed and fed in today's times through the lens of a second-generation immigrant. The materiality of Vietnamese rice paper became core to Tamas-Cao's practice as a metaphor and direct connection to this sense of fragility.

Squat Tossed (still) symbolises both the tenacious and frail experience of cultural journeys. Casting the iconic Southeast Asian street furniture of plastic stools in Vietnamese rice paper, Tamas-Cao expresses the vulnerability of migrant descendants attempting to uphold their heritage within Australia. These small colourful stools are often used to dine in the bustling streets of Vietnam in a low squat. By repeating this chair in a frail ghostly form, Tamas-Cao conveys the underlying depth of endurance that builds up alongside her ongoing attempt to sit comfortably with her mixed cultural identity.

The seats further pay homage to the eye-catching tones of chè (Vietnamese desserts) as they are tinted green with various strengths of pandan extract, a popular sweet flavouring across the Southeast Asian region.

Although vibrant in hue, this colour carries a deeper layer of alienation associated with Tamas-Cao's cultural experience and the remote relationship of exhibiting both exotic and recognisable traits in one's countenance.

Within a complex history of diaspora, *Squat Tossed (still)* conveys Tamas-Cao's swelled blend of familiarity, determination and isolation tied into her sense of belonging.

Rosemary Tamas-Cao, *Squat Tossed,* 2026. (Installation view and detail) Vietnamese rice paper and artificial pandan extract. Dimensions variable. Image credit (Detail): Louis Lim.

Anna Weston

Anna Weston is a Meanjin/Brisbane-based artist and speech pathologist with 25 years of clinical experience. Prior to the pandemic, she travelled extensively with humanitarian, healthcare, and environmental initiatives. Her sustained interest in the complexities of the human condition informs a practice that investigates layered autobiographical, psychological, and embodied narratives.

In 2025, she graduated with First Class Honours from the Bachelor of Visual Arts at Queensland College of Art and Design. Anna has been a finalist in numerous prizes including the Archibald Prize, Darling Portrait Prize, Macquarie Emerging Artist Prize and Alice Prize. She has exhibited in group and solo shows.

Anna Weston, *Unsettled Landscape*, 2026. Solvent transfer and watercolour pencil on re-purposed paper scroll, 75 x 188cm.

Unsettled Landscape is part of a deeply personal body of work through which Anna Weston investigates her maternal lineage and the intergenerational reverberations of colonial histories. Centred on women and girls connected to the Cascades Female Factory in Hobart, Tasmania (1828–1856), including women within her own maternal family line, the work engages with experiences of displacement, forced migration, incarceration, loss, and infant mortality that extended beyond the institution's walls and across generations.

Weston examines how histories of social division and inequality continue to shape understandings of identity, belonging, and Australian cultural memory. The work considers how difficult histories are often silenced or displaced within families and society yet continue to influence the present. By bringing personal ancestry into dialogue with broader colonial histories, *Unsettled Landscape* reflects on the enduring presence of unresolved legacies that continue to inform present-day social and cultural experience. At the same time, it recognises acts of compassion, resilience, and creative capacities that were often constrained or left unrealised.

Rather than presenting a singular historical account, the work embraces ambiguity and fragmentation. Some histories remain incomplete, resistant to recovery, or accessible only through archival traces and embodied memory. The imagery is drawn almost exclusively from family archives and self-generated photographs spanning the mid-nineteenth century to the present day. Family members, sites, symbols, and contemporary landscapes are brought into dialogue, reinforcing the interconnected relationships between place, memory, and lineage.

Weston's process is materially driven and experimental, incorporating repurposed surfaces, solvent-based image transfers, staining, and drawing. Central to this approach is a considered collage composition, where layered materials and imagery are brought into deliberate relation. Through layering, concealment, and revelation, photographs become unstable carriers of memory. Some faces emerge with striking clarity while others dissolve into the surface, as if preferring to stay hidden by time.

Huiyi Xiao

Huiyi Xiao is a China-born artist working across performance, video, and photography to investigate the diasporic condition. She graduated with Honours in Fine Art from RMIT University in 2025, receiving the Vice Chancellor's List, the Dean's Award, the Associate Dean's Award for Innovation, the Art for Social Change Mentorship Award and the Travel Scholarship.

Her work has been exhibited across Melbourne, Sydney, and Perth, and has been nominated for the Experimental Print Prize (2025), the ACAR Australia China Art Prize (2026), and the Mandorla Art Award (2026). Her practice is supported by Creative Australia funding in 2026.

Huiyi Xiao employs performative autoethnography to excavate the social and psychological fractures of Chinese Australian diasporic identity. She is interested in what cannot be spoken directly: the internalised weight of patriotic education, the double bind of Australian multiculturalism and the silent economy of migrant labour.

She positions the body as a living archive, a site where ideological conditioning, migrant labour, and the struggle for belonging are embodied and enacted into visceral gestures. Transformed from fragments of personal and collective memories, her performances are metaphorical and poetic, rejecting linear storytelling and neat resolution. Languages, objects, and sites act alongside her body, carrying their own sociocultural histories and extending the body's capacity to articulate struggle, resilience and the poetics of in-betweenness. She also often uses camera and digital media to frame, stylise and recompose performances into film, where the narratives are disjointed and layered to reflect the complexity of diasporic experiences.

Huiyi Xiao, *The Fire That Wouldn't Call Itself Ash*, 2025. (Still) Video 3:01 minutes.

Largely set in Melbourne's Chinatown, Xiao's performative video *The Fire That Wouldn't Call Itself Ash* situates the immigrant body in negotiation with sites laden with collective memory – of labour, cultural celebration, and economic precarity.

The work stems from the autobiographical experience and structural reality of 'down-skilling': the systemic devaluation of an individual's education, experience, and labour through immigration.

Through bodily engagement with this civic space, the work considers the site's collective political resonance and the endurance of the diasporic community within Australian history, tracing how down-skilling reverberates beyond the individual into the broader social and spatial realm.

Artwork Details

Badra Aji

***Tiap Selasa Sore (Every Tuesday Afternoon),* 2026.** Single channel video 7:32 minutes.

Zena Zada Cumpston

***Shapeshift;karnka/iuk*, 2026.** Collagraph print on paper, 118 x 81cm.

***(GHOST) shapeshift;karnka/iuk*, 2026.** Collagraph print on paper, 118 x 81cm.

Alannah Dair

***Opening through steel, a knowing in skin – iteration II*, 2024.** Spandex, surgical forceps, safety pins, metal hardware, metal wire, LED lights, lead weights. Dimensions variable.

***Black Bile*, 2024.** Engine oil, iron oxide, magnets, motors, proximity sensor, arduino uno. Dimensions variable.

Kuweni Dias Mendis

***Temple*, 2024.** Natural pigments, oil paint on canvas, 460 × 215cm.

Keroshin Govender

***Suriyamma and I*, 2026.** Oil on canvas, 92 x 74cm.

Ena Grozdanic

***Sabotage in Seven Acts*, 2025.** Single channel video 21:00 minutes.

Olive Guardiani

***Kite Lung*, 2026.** Repurposed Genoa sail, tent rod, swag, beetroot brine, wire rope, 200 x 200 x 400cm.

MeiMei 莓莓 Hodgkinson

***Enough Mum*, 2024-2025.** Japanese glass beads on printed cotton and linen blend, 308 x 248cm.

Georgia Lucy

***Gough and Margaret's Bullclip*, 2025.** Multimedia installation Dimensions variable. Video 15:00 minutes.

Alice McCool

***Initial Social History and Bimil* 비밀, 2026.** Multimedia installation 15 x 22 x 8cm. Video 3:39 minutes.

Juanita McLauchlan

***Crossing Time*, 2025.** Woollen blanket, possum fur, botanical contact print, cotton thread, 210 x 185cm.

***Scared*, 2025.** Woollen blanket, possum fur, botanical contact print, copper coins, cotton thread, 170 x 147cm.

Yanti Peng

***new.life*, 2026.** Video 6:50 minutes.

Aris Prabawa

***In Heart We Trust*, 2025.** Charcoal on canvas, 150 x 300cm.

Jonny Scholes

***Department of Truth*, 2025.** Multimedia installation with video. Dimensions variable, Video 2:39 minutes.

Rosemary Tamas-Cao

***Squat Tossed*, 2026.** Vietnamese rice paper and artificial pandan extract. Dimensions variable.

Anna Weston

***Unsettled Landscape*, 2026.** Solvent transfer and watercolour pencil on re-purposed paper scroll, 75 x 188cm.

Huiyi Xiao

***The Fire That Wouldn't Call Itself Ash*, 2025.** Video 3:01 minutes.

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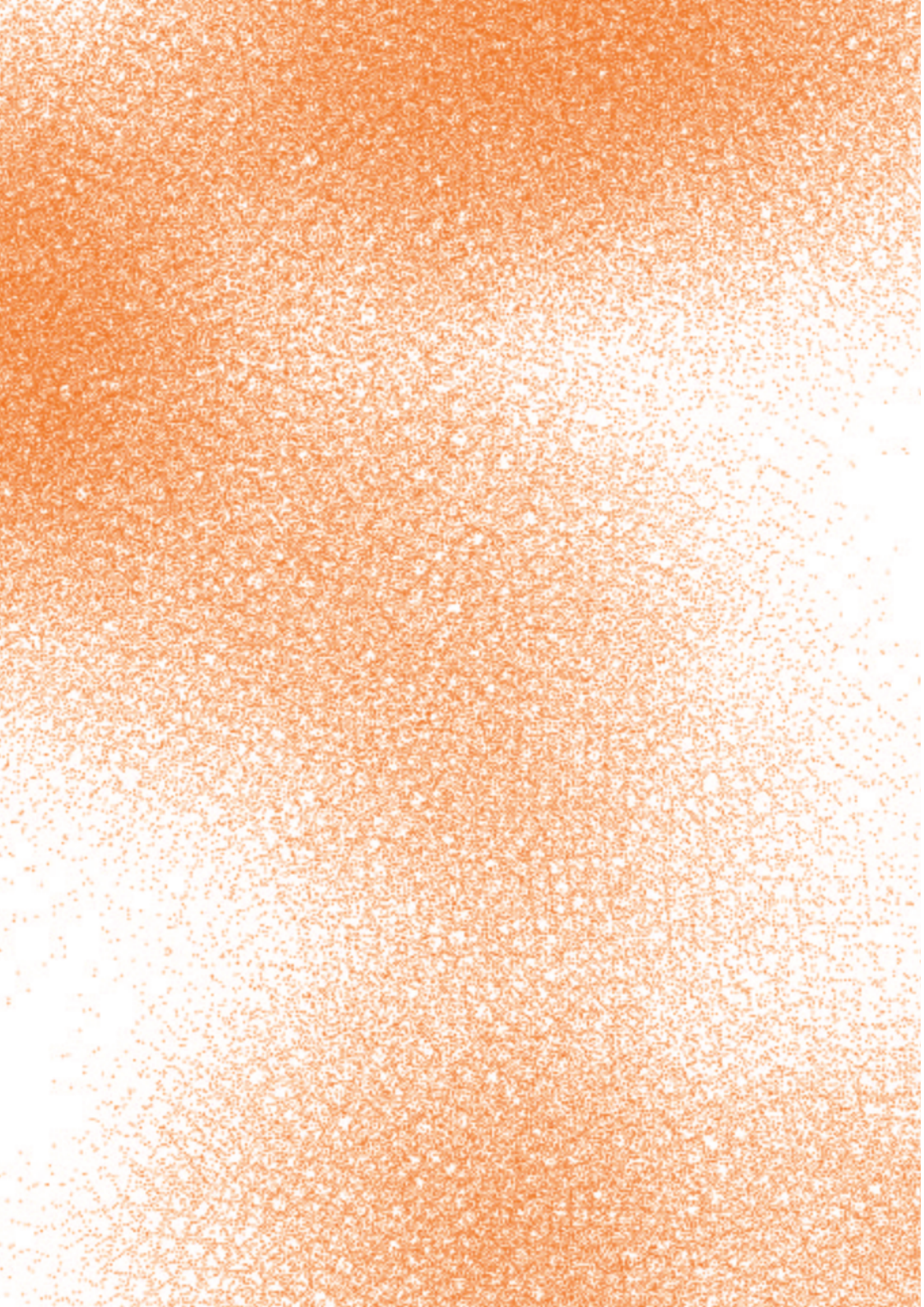
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