



I AM

HERE

25 MAY – 28 JUNE 2026

An abstract painting featuring several hands in various poses, rendered in vibrant red and pink tones against a dark, textured background. The style is expressive, with visible brushstrokes and a sense of movement.

Burwood Art Prize
\$20,000 acquisitive

ADAM MANDARANO

Painting in the park
Acrylic paint on cardboard

2026

Highly Commended

TRESOR MURACE

Nonnas Cabinet
Talens markers, acrylic airbrush,
POSCA pens on yupo paper

PRIZE

Burwood Local Prize
\$2,500 non-acquisitive

EMMALEE FORD

Retextured adventures in Chinatown
Yarn on linen

Burwood Youth Prize
\$2,500 non-acquisitive

ELLA QIU

Song Request
Oil on canvas

RECIPIENTS



MESSAGE FROM THE MAYOR CR JOHN FAKER

The Burwood Art Prize continues to grow in scale and recognition, with this year's exhibition bringing together a remarkable range of artists and works from across Sydney.

The theme *I AM HERE: Celebrating Cultural Narratives and Perspectives*, continues to offer artists a meaningful framework to explore identity, culture, memory and belonging. Through their work, artists have responded with personal, thoughtful, and varied reflections on what it means to be seen, heard and understood in contemporary Australia.

This year, the Burwood Art Prize received over 500 submissions. From these, 161 entries were selected as finalists, including 15 local artists and 14 young artists. This level of participation reflects the strength of the exhibition, as well as the depth of artistic practice taking place across our communities.

We are proud to announce a main acquisitive prize of \$20,000, co-sponsored by the Anson Group and Burwood Council; \$2,500 youth prize and \$2,500 local prize. This year also marks an exciting new partnership with the Museum of Contemporary Art, strengthening the Burwood Art Prize's commitment to supporting artistic practice and expanding professional pathways for emerging and established artists.

My sincere thanks to our distinguished judging panel, Pedro de Almeida, Phaptawan Suwannakudt and Billy Bain, whose expertise have shaped the calibre of this year's exhibition. I also want to acknowledge the passion and dedication of our Council staff, who bring this exhibition to life with care and commitment every year.

The 2026 Burwood Art Prize continues to remind us to celebrate and unite. May we continue to champion spaces that amplify diverse voices and allow for creative expression to thrive.



I AM

HERE



CELEBRATING CULTURAL NARRATIVES AND PERSPECTIVES

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

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

Credit: Emmalee Ford
Retextured adventures in Chinatown

PRINCIPAL



SPONSOR

The 2026 Burwood Art Prize is generously co-funded by principal sponsor Anson Group.

With deep roots in the Burwood community, Anson Group has long been committed to contributing to the cultural and social vitality of our city. Their investment in local infrastructure, development and community initiatives reflects a belief in creating places where people thrive within the built environment, as well as through a rich cultural landscape.

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

This partnership strengthens Burwood's position as Sydney's Cultural Playground and as a vibrant cultural destination within Greater Sydney.

We thank Anson Group for their generous sponsorship and shared commitment to the arts and to our local community. Their support has made a real and lasting impact and we are proud to recognise them as a valued cultural partner in 2026.



Credit: Adam Mandarano
Painting in the park



Studio A



THE JUDGING

We are pleased to introduce Pedro de Almeida, Phaptawan Suwannakudt, and Billy Bain as the judging panel for the 2026 Burwood Art Prize.

The panel brings together curatorial expertise, artistic practice and diverse cultural perspectives to guide the selection of works for this year's exhibition.

Credit: Agustin Lopez
The quiet weight of being here



Pedro de Almeida

Pedro is Senior Curator, C3West, Museum of Contemporary Art Australia, where he leads the MCA's long-running C3West program, bringing artists and communities together to develop projects that respond to local contexts across Western Sydney. Pedro joins the judging panel as part of the newly announced partnership between Burwood Council and the MCA, contributing curatorial insight and experience in contemporary, place-based practice.



Phaptawan Suwannakudt

Phaptawan is a Thai-Australian artist based in Sydney. Working across painting, sculpture and installation, her practice draws on lived experience and engages with issues of empathy and commensurability informed by Buddhism, women's perspectives, and cross-cultural dialogue. Suwannakudt has exhibited extensively in Australia and internationally, and her work is held in public collections including the Art Gallery of New South Wales, Artbank, and the National Gallery Singapore.

PANEL



Billy Bain

Billy is a Dharug artist based in Sydney. His practice spans ceramics, painting, installation and printmaking, and is grounded in lived engagement with Country, community and coastal spaces. Drawing on surfing as both methodology and cultural inheritance, his work examines how histories of colonisation, localism, and belonging are embedded in Australian landscapes, particularly along rivers and beaches. Bain's work has been exhibited widely and is held in public collections including National Gallery of Australia and the Art Gallery of New South Wales.



2026 FINALISTS

CONTENT WARNING

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

Credit: Szilvia Gyorgy
Barely Balanced



Belinda Allen

Wherever you go ... (there you are) *1 & 2 (diptych)*

Archival pigment prints on washi paper with stitching
52h x 90w cm
\$750

The series *Wherever you go ... (there you are)* explores the idea that just as landscape contains many hidden memories and histories, so we take our memories and histories with us wherever we travel. Many Australians, including myself, are displaced from their country of origin, so exploring the landscape, and seeking a home in it, feels like a rite of passage. This diptych depicts myself and my husband in my b/w photographs from our early relationship in the 80s, superimposed on recently visited outback landscapes (Murray River, Menindee) – a palimpsest of my memories on the landscape. Each print is individually embellished with stitching.



Maria Blessilda Amarille

2 Worlds

Gouache, liquid gold foil, fineliner on medium weight paper
84.1h x 59.4w cm

\$1,500

Navigating between two cultures was a challenging experience. I have selectively adopted the positive aspects of each. Feeling uncertain about my place, I often felt isolated. The process of self discovery was exhausting. Multiple reinventions have occurred, yet I still struggle to define myself. Nevertheless, it is crucial to persist. I continue to be a complex individual, composed of various layers and complexities. These accumulated experiences, including aspirations, dreams, and setbacks, are an essential part of my identity, connecting two cultures, traditions and worlds.



Aileen Anderson

Cousins Assemble!

Acrylic on canvas
30h x 30w cm

NFS

Cousins Assemble! explores the rich global cultures within my family. It's a painting of my children with their cousins, all second generation migrants. Descendants of the Philippines, Mauritius and Great Britain at a super hero party and all now young adults, the work celebrates their multicultural strength, showing a sense of belonging and presence in this captured moment. I wanted to capture that sense of joy, love, confidence, and unity when they 'assembled' together. They are here and they are ready.



Allan Arcilla

Emerge from the Pupa

Oil on canvas
76h x 50w cm
\$2,200

Emerge from the Pupa reflects on identity as a process shaped by the values we carry and the experiences that transform them. While some core beliefs remain deeply rooted, others shift and evolve over time. The solitary figure stands in a quiet moment of transition, embodying the tension between who we have been and who we are becoming. The butterfly symbolises emergence and the fragile act of transformation. In response to the theme *I AM HERE*, the work acknowledges presence not as something fixed, but as a moment within an ongoing cycle of growth – an awareness of the self as it continues to change and unfold.



Ellen Bagge

Keys to my home

Ceramics, metal
45h x 15w cm
\$2,200

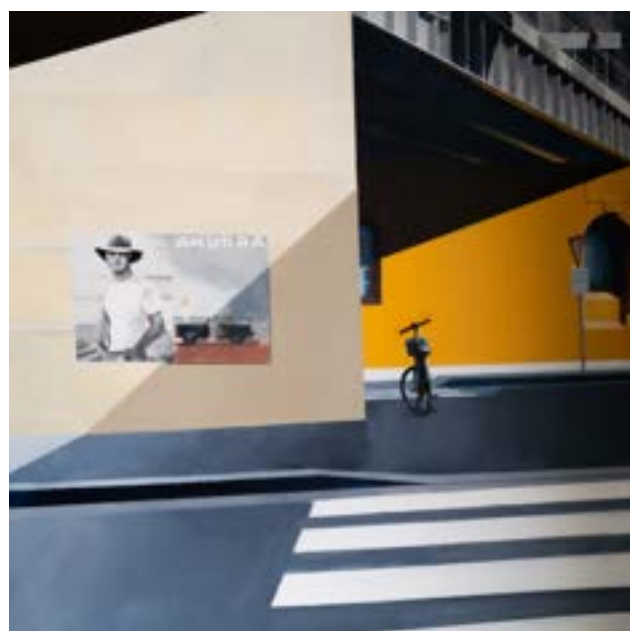
Keys to my home is what my hands made when I was staring out a window and thinking about how it felt and what it means to be a gay immigrant in modern Australia because that question is what my mind asks when it's quiet and I am alone. Where – who – what – is home? My practice explores symbols of my queer identity, my enduring Swedish heritage, and my tender, tentative attachment to Australia (the place I now call home).

Nigel Bailey

Akubra

Acrylic on canvas board
45.8h x 45.8w cm
\$2,750

This work explores presence through place, using light and shadow to define an everyday urban scene. Strong geometric forms and the contrast between sunlit walls and shadowed underpass creates visual tension, while a discarded bicycle suggests past occupation rather than activity. Iconic Australian brand posters reference cultural memory, layering past and present within the contemporary city. The zebra crossing draws the eye forward, implying movement and passage through space. Rather than depicting identity directly, the painting considers how lived experience, time, and routine mark a place, offering a subtle assertion of being. Watching and waiting from her vantage point on the bridge is a solitary figure almost lost in the urban landscape, but asserting clearly – *I AM HERE*.





Rubyrose Bancroft

Aunty Betty Under The Pear Tree

Acrylic on canvas
100h x 100w cm

NFS

This painting is an ode to all the matriarchs in my family who have gathered under that exact pear tree located in Lionsville. It was beneath this tree that they passed down knowledge, shared laughter, tears and danced together under the stars.

The Djanbun (platypus) towel symbolises the washpool creek that runs next to the pear tree where our family has spent many years swimming in, and the home of the Djanbun which is our mob totem. I would like to dedicate this piece to my Aunty Pea. I hold the fondest memories of her sitting and yarning with everyone in that very spot, and her spirit is central to the inspiration behind this work.

Oksana Basarab (Marchenko)

After the Rain

Oil on canvas
61h x 76w cm

NFS

After the Rain is built from remembered impressions, colour, atmosphere, and the quiet that follows a storm. The landscape is not a specific place, but a felt one: fragmented, expansive, and shaped by presence.

A small house anchors the composition – a real and symbolic mark of human existence within a vast, shifting world. Modest, yet undeniable.

For me, *I AM HERE* is not a declaration, but a quiet awareness – one that emerges through memory, space, and what remains.



Sarah Barker

Ramadan

Digital photography
47h x 60w cm

\$950

Satay Stall at 'Lakemba Nights' – Sydney's Ramadan Food Festival. *I AM HERE* – at the intersection of faith, food, and belonging. During Ramadan, Haldon Street on Darug land transforms into Australia's largest multicultural food festival. Over 60 stalls draw one million visitors into a shared experience of Iftar, where boundaries between community and stranger dissolve over food and shared humanity. A satay stall at night, smoke and spice, many languages, many faces. A feast that is contemporary Australia. Lakemba Nights is home.



Mark Bravo

I'll be here for awhile

Acrylic on wood

68h x 94w cm

\$900

Being outdoors is where I feel most connected to myself. Nature allows me to slow down, reflect, and experience what lies beneath the surface of the world around me. In these moments of stillness, I find clarity and grounding that shape my creative process. Inspired by subtle changes in light, texture, and landscape, my work reflects patience, presence, and self-discovery, inviting viewers to pause and reconnect with the natural world.



Helen Brancatisano

Unknown Place

Unique state monotype, akua ink, CaranD'Ache pencil

67h x 67w cm

\$880

My figure passes through a vast imagined landscape, a means of expressing my abiding interest in how we move through our lives, connected to place and time, challenged by the constancy of change. We are bound to the physical world emotionally, psychologically, and philosophically; our stories emerge from this world. Finding ourselves in a new country or place, the foreign landscape disrupts the self. The smallest change looms large. We face the challenge of forging a new story from this unfamiliarity.



Emily Buckmaster

Michelle

Painting, paint sticks, POSCA on canvas

40h x 30w cm

\$100

Emily is a member of Studio ARTES and an artist with a disability. Responding to the theme *I AM HERE*, Emily shares her joyful presence through her colourful art. This artwork is her interpretation of her much-loved cat, Michelle. Emily layers paint, sculpture and drawing to create vibrant, textured pieces. Inspired by colour, music – especially ABBA – and her love of cats, Emily's practice allows her to express herself beyond words. Her art brings happiness, relaxation, and connection, inviting viewers to share in her playful and imaginative world.

Cristelle Cabrera

Rompe la Piñata / Break the Piñata

Terracotta clay, underglaze, glaze, cotton string
31h x 21w X 10d cm

\$1,000

A piñata not only carries the joy and excitement of candy's and laughter, but an ongoing ritual of striking systems that reward harm while masking accountability. The deep reality of corruption in Peru has been embedded within the loss of Indigenous spirit. This Puma Piñata acknowledges a protest of cultural survival and inheritance towards Peruvian culture; highlighting the realities of cultural inheritance and the cycle of a corrupted society that will forever make people happy with a broken body.



Irma Calabrese

A vest of love

Graphite and oil paint on paper
56h x 43w cm

\$1,470

I painted this portrait of my father while reflecting on love, memory, and the ways we hold on to those we have lost. Nearly two decades ago my mum passed away, but she is always present. Dad has never accepted her absence. The vest he wears in this portrait was knitted for him by my mum many years ago. It has been worn, torn, and mended many times, yet he treasures it and continues to wear it with pride.

His open palm, extended towards the viewer, gestures to something that once existed but is now gone. It evokes a moment of disbelief, an empty-handedness filled with grief, nostalgia, and longing.



Stephen Caldis

I am here

Oil on canvas
63h x 63w cm

\$1,200

Painted this work on location to experience the zen zone becoming one with the place. The microcosms of this living wetland turn calm and silence into the audible voices of activity.

Tam Cao*The Van*

Oil on canvas

22.5h x 30.3w cm

\$950

This is a van in the afternoon glow with spontaneity as the light was quickly fading. I am here on the street where there is always an interesting subject to be interpreted and re-contextualised through lines, shapes, tones and colour.

**Swee Khim Ch'ng***Memories of tossing "Yee Sang" with the family*

Acrylic on canvas

76h x 61w cm

\$500

"Yee Sang" is a popular dish among the Malaysian and Singaporean Chinese communities. It is an entree during the Chinese New Year meal and is a salad of shredded vegetables served with slices of sashimi or smoked salmon (to be tossed with various condiments and sauces). Even in Australia, my family like those in Malaysia and Singapore, will start the pot-blessed Chinese New Year meal with "Yee Sang", each one tossing the salad as high as possible while proclaiming blessings of prosperity, health, longevity and wealth as we usher in the new lunar year. It is always a joyous, noisy, fun, and messy time to kick off the family get-together.



Joe Wilson, Chanelle Collier

Farewell Tour Live At The Renshaws' Bill Poster

Acid free paper, toner print, collage, rice glue, clear gesso
80h x 58w cm

\$750

Joe Wilson and Chanelle Collier create audio-visual worlds for intimate experiences, wielding personal emotions of love and friendship, sincerity, and grief. They formed an ambient psych-rock band called Farewell Tour; a project centred on themes of love and death. The band's entire existence is a continuous drawn-out goodbye, bringing a unique urgency and finality to every performance and recording. Each live performance is 'promoted' via hand made bill posters; they are archival mementos that historicise the band.

"...an epic love story of a band where every song is their last. A never ending farewell tour."



Amy Chen

Identities in Bloom

Soft pastel
50h x 60w cm

\$400

My artwork explores the beauty of our multicultural community through colour and movement. The flowers gathered together despite separate vases symbolises the diverse identities from different places and experiences. Each bloom is unique in colour and shape, yet together they create a vibrant and harmonious composition. By placing these flowers side by side, the drawing celebrates how culture and individuality can coexist, overlap, and enrich one another, each boldly emphasising that *I AM HERE*.

Shan Cheng

Diligence is the path to the summit of knowledge, hard work is the boat to cross the sea of learning.

Writing brushes, xuanzhi paper, liquid Chinese ink, oil
73.5h x 52.5w cm

\$200

This work bears Chinese cultural wisdom which embodies the seed of perseverance in Burwood. As a PR of Burwood, I hope this work connects local communities here, letting the essence of traditional Chinese calligraphy and spirit of lifelong learning take root in our neighbourhood. It is my artistic voice to say *I AM HERE*, sharing cultural heritage with Burwood, inspiring every resident to embrace diligence and pursue knowledge, and weaving my cultural mission into the warmth of this great community.





Yu Yan Cheng

Laugh Through Fear

Oil on paper
42h x 29.7w cm

NFS

Laugh Through Fear comes from a moment where I was caught between panic and determination, clinging to the wall with a smile that barely hid how vulnerable I felt. The fear of slipping, failing, or not being enough was real, but I stayed. I pushed past the edge of my comfort zone and found a strange ease in the discomfort. Humour became my way of grounding myself, turning pressure into something I could hold. That instinct to laugh through fear showed me a part of myself that doesn't disappear when things get hard. It's the part that says, quietly but firmly: I am here. Present, imperfect, and still moving forward.



Wai Chim

Family Style

Acrylic on prepped newspaper on canvas
40h x 40w cm

NFS

Growing up Cantonese, I felt there were parts of my culture I could not share with others; they seemed crass and uncouth as I read about royal table manners paired with dinner forks and how to eat with a soup spoon. Meanwhile, my family and I ate whole fish with chopsticks; we spit out the bones on day old newspaper which served as a makeshift tablecloth. This work celebrates this tradition from my family dinner table; the careful preparation of the Chinese newspaper for painting, *Family Style* flips the script on the discomforts of diaspora and transforms the uncouth process into ritual and celebration, boldly and loudly declaring *I AM HERE*.

Christine Choi

Morning at Bool Lagoon, SA

Oil on linen
51h x 51w cm

\$980

This work is inspired by a visit to Bool Lagoon, where I went bird watching several years ago. Walking along the water's edge, surrounded by reeds and silver grasses, I listened to unseen birds calling from within the stillness. The landscape felt suspended in time, as if the world had quietly paused. In that moment, I sensed a fragile harmony between presence and disappearance, sound and silence. It felt almost heavenly – an experience beyond the ordinary. Through this painting, I explore the illusion of entering a frozen scene, questioning where memory ends and the living landscape begins.





Olivia Collar

Liminal Self

Oil on canvas
60h x 45w cm

NFS

Liminal Self captures my experience as a biracial person navigating my sense of cultural identity within the dissonance of my Chinese-British background. Liminality, in terms of identity, refers to the psychological space, or threshold, between two polarities. Composed of oil paint on canvas, my work reflects how my identity does not conform to either one of these cultural polarities, but rather exists within the space between them; the liminal space. I aim to visually represent the ability to inhabit this space, reshaping a once 'fragmented identity' into a site of self-exploration, fluidity and celebration of cultural diversity.



Karen Coull

Invisible Woman #8

Vintage and recycled paper on paper analogue collage
65h x 49.5w cm

\$800

My art practice continues its focus on the journey of ageing and becoming an 'invisible woman' and telling my stories and the stories of the past. To celebrate the 'invisible women', to give voice and 'colour' by telling these stories. Those small stories that give meaning and understanding. Without fanfare or warning, and with no option, I was still somewhat surprised, I had been thrust into this cloistered group of invisible women. As a 65 year old plus woman, I belong to the group and family of women who are invisible in society, the work force and even the artworld.



Irem Coskun

Sifting the World

Mixed media: oil painting and digital intervention,
archival print on paper
48h x 38w cm

\$800

The ibis birds digging through trash symbolise more than physical waste; they reveal buried social and emotional realities such as migration, belonging, alienation and unresolved conflicts. The painted world appears fragmented and wounded, layered with expressive brushstrokes that trace overlapping lives and temporary settlements. The ibises act like observers, neither judging nor innocent, quietly searching through chaos. The work shifts the viewer from passive watching to uneasy reflection. *I AM HERE* becomes both the artist's statement and a question to the viewer: how can one find a place in the world without abandoning identity or roots.



Erica D'Ali

Giotto's House II

Oil paint on raw cotton
36h x 74w cm

\$1,950

Within my artistic practice, religious motifs and pictorial traditions of Old Masters from Italy are folded into personal sentiments. Cultural identity and domestic values, commonly passed down through matrilineal knowledge, become the centerfolds of recontextualised art history. *Giotto's House II* (2025) is a compilation of paintings and monotypes on raw cotton. Gestural marks depict the rhythms of a crowded dining table on the left. Through the authority of reproduction (on the right) the community expands and the table is extended.



Simon De Mayo

A new religion

Acrylic paint on primed board
30h x 30w cm

\$370

In 1989 Angelica Rubio discovered Jesus Christ's face burnt into a tortilla. In 2004 Diana Duyser sold her grilled cheese sandwich for \$28,000 with the virgin Mary's face toasted onto it, and in 2023 I saw the Rizzler on the internet for the first time. I see myself mirroring Rubio's spiritual awakening as this vein of internet culture becomes so heavily involved in my life and general rhetoric. I am not a man of faith but I have found a place of worship.



Jellena Demartini

A Measure of Time

Gouache paint on hot pressed
Fabriano 300gsm
84h x 46w cm

\$3,000

"Hold infinity in the palm of your hand, and eternity in an hour", William Blake, *Auguries of Innocence*, 1803. *A Measure of Time* is a personal narrative that articulates many voices, all proclaiming; "I AM STILL HERE". Stacked alarm clocks contain hidden symbols and balance precariously on vintage scales to reflect how cancer survivors measure their lives, not only by the passage of time; but by what they carry through it – and what they survive and endure. Each new scan or test comes with the heightened awareness of one's fragile mortality.



Szymon Dorabialski

Nawia

Stained glass, lead, aluminum, LED lights
57.5h x 72w cm

\$5,000

The somewhat abstracted symbology in this work deals with perspectives of death, faith and the body and is informed by my cultural background and research into Slavic pagan folklore. The rib cage is the embodiment of the ladder between the earthly and the after world and references Nawia from Slavic mythology, which are the souls of the dead. The work is part of a series derived from research into my family history. My great aunt, the first female science professor in Poland was assistant to Marie Curie-Skłodowska, who, after dying from x-ray radiation exposure was buried in a one foot thick lead coffin. The work reflects on intergenerational being and our temporal mortal bodies.



Monikka Eliah

Taking Space

Oil paint on canvas
45.72h x 35.56w cm

NFS

The Assyrian identity is often erased or conflated with other SWANA identities. This self portrait is an affirmation of their existence both as an indigenous people in Iraq, Iran, Turkey and Syria and as part of our vibrant Australian community. Rather than a historic or romantic image, we see a contemporary Assyrian woman taking up space.

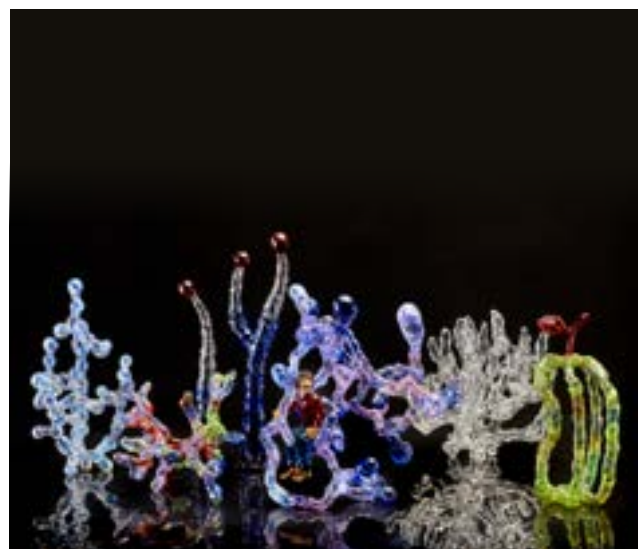
Mark Elliott

exploring the Water-flame Forest

Borosilicate glass flame-worked by oxy-hydrogen electrolysis, soda lime glass
29h x 50w cm

\$9,900

In this work I try to capture bubbles of wonderment at the phenomena – both familiar and incomprehensible, particularly living forms, that surround me. My family emigrated to Australia from New Zealand when I was 10. I was inspired by the sense of wonder among scientists I encountered as well as by the diversity of Sydney's multi-cultures and counter-cultures. I have tried to nurture this bubble of wonderment throughout my adulthood and hope to pass it on to young people in these troubled times. In exploring oxy-hydrogen electrolysis, I am seeking a sustainable, carbon-free way to continue adventuring with my glass art in Sydney.





Aybike Orhan Eris

I Am Here, Too

Flame-worked borosilicate glass mushrooms
installed on found natural wood
30h x 50w cm

\$1,800

This work explores presence and belonging through fragile glass mushrooms emerging from aged wood. Mushrooms often grow quietly on fallen surfaces, transforming what once seemed lifeless into a place of renewal. In this work, they become symbols of adaptation and resilience – a reflection on how life finds ways to exist and grow in unfamiliar environments. The piece responds to the theme *I AM HERE* as a quiet declaration of existence, growth, and finding a place within a new landscape.



Madi Feist

Pomona's Purse

Orange peels, thread, fringe
38h x 30w cm

NFS

Pomona's Purse is a bag constructed from dried orange peels sewn together, drawing on Pomona, the Roman goddess of fruit trees and orchards. The work reflects my appreciation for nature's abundance and my Italian heritage. It traces a cyclical process: eating the fruit, drying its skin, stitching it into form, and eventually returning it to the earth. Food and cooking have long connected me to my Italian upbringing, shaped by seasonal fruit trees and shared recipes. As a bag, the work also gestures toward femininity, care, and the act of carrying, holding memory, labour, and value.

Emmalee Ford

Retextured adventures in Chinatown

Yarn on linen
92h x 62w cm

\$800

My first saunter in downtown Burwood blew my mind, having just moved from regional NSW. A vibrant city of lights, sounds, smells and culture. I was transported to a futuristic world and I felt archaic in comparison. Three years later, I've fully embraced it and I belong here. The work depicts my point of view when sharing my home with visitors. I used yarn, a traditional medium to represent my outsider perspective in ultramodern Burwood. The flat stitching draws the eye in and contrasts the vibrance of fluffy Chinatown textures. The thickness adds movement and life to the scene.





Kaori Fukushige

Celebrating Yoshi

Polymer clay, acrylic paint, wooden base
11.5h x 12.5w cm

NFS

I am here. I am here in Australia today because of my late father, Yoshinori (Yoshi for short). If he hadn't moved or settled in Australia, I would have experienced a different life in Japan. It is through him and my mother that I get to live and experience this multicultural landscape which continues to shape who I am.

I have taken this opportunity to commemorate Yoshi, depicting his memorable (at times cheeky) frown smile. This is why I am here.



Jian Ping Gao

Between seasons

Oil painting on canvas, framed
95h x 95w cm

\$2,000

Between Seasons flows in red, green and blue, echoing the cycles of time. Trees, a solitary boat, bluestone steps, and whispers of houses, sky and water drift through an abstract landscape where memory and daily life entwine. Layers accumulate like lived experience, traces of place, culture, and quiet moments folding between past and present. Identity moves like water across shifting terrain, never fixed, shaped by encounter, rhythm, and reflection. Within this suspended space, the work becomes a meditation on presence and belonging, a quiet affirmation of existence: I am here.

Flora Gao

The Album in Retrospect

Oil paint on wooden board
40.6h x 50.6w cm

NFS

As the child of a Chinese immigrant family in Australia, an exploration of the self invites a close and often conflicted examination of cultural identity. My painting is a reflection upon my childhood in China through a present lens. Like memory, identity is not static, and we start to recognise these changes through recollecting the past. The seemingly objective nature of photographs is transcended as our perception of 'then', is really shaped by the 'now'. Through this process, we recognise how the self exceeds merely the individual, but rather encompasses our experiences, place and the people in our lives.





Kaz Getts

Still-etto Life

Acrylics on canvas
46h x 61w cm

\$650

This painting is a metaphor for my life and where I am in my journey through it, showing the disorder, discomfort, pain, my assumed need for conformity, anxiety and ultimately, my feelings of joy and freedom.



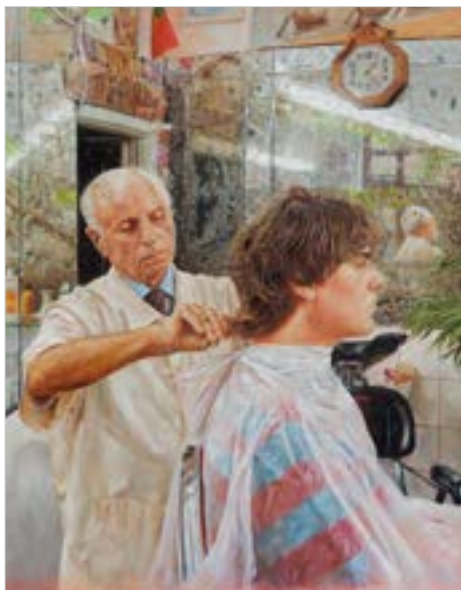
Marielle Gonier

First Encounter

Video work
12 minutes 12 seconds

\$2,800

It is by uprooting ourselves that we become aware, with a new clarity, of the invisible strength of our own roots. The strangeness of the outside awakens what is deeply anchored within us. And paradoxically, it is by following this intimate path that we discover it is threaded with a sensation that many have known, regardless of their culture. *First Encounter* is about this: through the experience of exile and the benevolence of nature, we can lose our psychological, and physical bearings, breathing in a different air. It is through a renewed perspective and a unique solitude that we uncover profound truths buried deep within ourselves.



Kosta Giitsidis

Salão Ferreira

Oil on linen
97h x 76.5w cm

NFS

Salão Ferreira captures a moment of quiet continuity within a family-run barbershop operating for over five decades. The work reflects on what it means to say *I AM HERE* through sustained labour, ritual and intergenerational care. Identity emerges not through spectacle, but through embodied presence and the maintenance of place. By depicting an enduring communal space shaped by lived experience, the painting asks viewers to consider how belonging is shaped through everyday encounters and the quiet maintenance of place.



Ann Gordon

Arc of Belonging

Mixed media and charcoal on canvas framed in Tasmanian oak
53h x 53w cm

\$995

Suspended between the bush and the sky, the view from the footbridge on the coastal path caused me to stop to take a record in my journal and collect some twigs to make brushes. In the studio I used the initial sketches with handmade brushes to create this semi abstract interpretation of the bridge as a gesture. Whether toward a landscape or another person, connection is something we must choose to build – a conscious act of presence, of saying: I am here, and so are you.



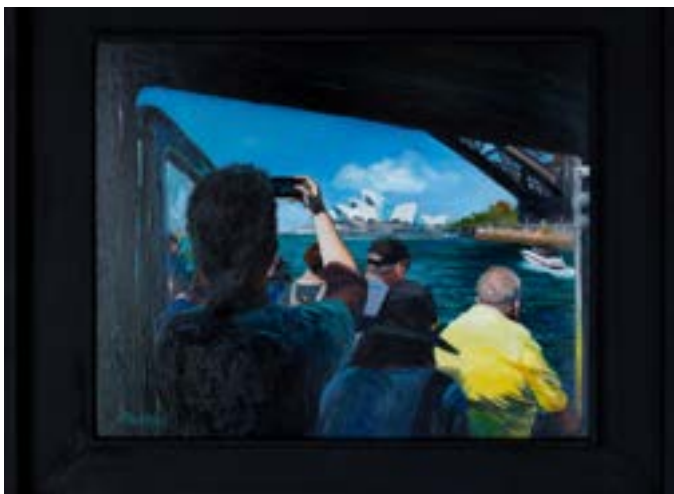
Keroshin Govender

Durban Lifesavers, 1952

Oil on canvas
46h x 69w cm

\$3,000

My research-based practice studies representations of the Indian community in Durban during apartheid South Africa. This painting is based on a 1952 photo by Jürgen Schadeberg depicting the Indian Life Savers Club. The image contradicts stereotypes that I grew up with around Indian boys being scared of swimming, a stereotype shared by much of the diaspora. Cane leaves overlaid on their bodies reference our indentured labourer heritage and is also a homage to Sri Lankan photographer Lionel Wendt.



Jianping Gu

The Ferry View

Oil painting
58h x 68w cm

\$500

Every day on the Sydney ferry, hundreds of people pull out their phones to capture the same iconic view. I wanted to paint this exact moment because, to me, this is what *I AM HERE* really looks like. It's not just about the Opera House; it's about that quiet second when we all stop, look, and realize how lucky we are to be right here, right now.



Daniel Greenaway

Here and present

Acrylic on canvas
100h x 70w cm

NFS

I am here in my role as a father, being present in my sons' lives, not just physically, but emotionally. Being intentional with my words and actions and creating a strong role model for my boys. I am also here as a proud Biripi man, creating a connection to culture that I was not given the opportunity to explore in my youth. A journey still in its infancy as I take these steps side by side with my boys. Finally, meeting myself here in the present, without prejudice from the past or expectation for the future.

Yunjing Guan

A motherline steeped in herbs

Pencil on paper

93h x 62w cm

NFS

In Cantonese culture, slow-simmered herbal soup is a practice of care shaped by time and patience. My mother devoted herself to studying herbs and tending to our family's health through hours of quiet labour in the kitchen. At each meal she recited the herbs and their properties, her voice steady like a chant. In the conservative environment where I grew up, this knowledge belonged almost entirely to women, passed from mother to daughter as both care and expectation. This drawing reflects on how women's knowledge and labour have been inherited, contained, and reimagined across generations.



Ming Guo

Beauty in Diversity

Acrylic on canvas board

78h x 58w cm

NFS

My work presents the trunk of an Australian gum tree as a living archive of multicultural Australia. As the bark sheds, it reveals silhouettes of human figures in varied skin tones, emerging organically from the tree's surface. These forms echo the diverse communities who shape our shared cultural landscape, each layer symbolising resilience, renewal and belonging. The gum tree becomes a metaphor for collective strength, holding the imprints of many identities. My work celebrates the beauty in diversity and affirms a unified presence: we are here, together, growing from the same ground.

Sihan Guo

Who let you in?

Watercolour and ink on paper

40h x 29.7w cm

NFS

Welcome to my dream, or perhaps you have intruded. The world begins quiet and strangely comfortable, with trees and slow water softening reality's edges; as the dream deepens, strange and illogical things emerge, thoughts drift freely, and the landscape grows more surreal. Darkness and unease creep in, and the rabbits, guardians of this place, notice your presence, I do too. Suspended between sleep and consciousness, I struggle as my mind tries to wake, wrestling with the vacuum of the dream, while remaining trapped inside my consciousness. I am here, always here.



Szilvia Gyorgy

Barely Balanced

Porcelain, timber
37h x 26w cm

\$1,500

A perfectly poised form that seems to defy gravity, capturing a moment where material and emotion meet. This head like form shaped by the heat of fire, suspended between collapse and endurance. It looks as though it could crumble with a breath, yet carries an unmistakable inner strength. The porcelain material has literally endured heat and transformation, it carries a unique duality like us: it is one of the most delicate to the eye, yet the strongest once fired. It invites viewers to project their own emotional states onto it, resilience after hardship, identity shaped by pressure.



Amber Hammad

Call Me By Her Name

Acrylics, ink, pigments, embellishments on cotton poplin fabric
57h x 45w cm

\$10,000

This artwork frames my migrant identity as a living condition of translation between languages, homes, and systems of belonging. Conceptualising selfhood as a layered, relational subjectivity articulated within a shared human continuum. It takes inspiration from Rumi as he says, “you are not a drop in the ocean, but the whole ocean in a drop.” Drawing on South Asian traditions of art making and the luminous aesthetics of Sufi shrines, which are sites of poetry, love, and the unity of being, this work becomes both an invocation and a small sanctuary of becoming.

Geoff Harvey

Golden hour

Acrylic on canvas
66h x 80w cm

\$2,800

My painting is about a time that has long passed in Australian history. It reflects the time in which I grew up in the 1950's when after WW2, people aspired to having a house with a garden on a quarter acre block, which they decorated with symbols of national pride, like the concrete kangaroos which were prevalent in the suburbs of Sydney during that time. I am here in spirit. My father came back from fighting the Japanese in PNG full of hope & aspirations to raise a family in the security of a house like this. It represents that time clearly for me whenever I see houses like these. A symbol of postwar prosperity.





Doodie Herman

Walk With Me

Acrylic paint
61h x 76w cm

\$950

Nature has always been a place of solace. This artwork reflects where I go in my mind when I need calm, immersed in the smell of gum leaves crushed underfoot, the sounds of birdsong and the beautiful light through trees in the bush. I am here, in a tranquil reverie. Walk with me.



Tasmiah Howlader

Birth, rebirth

Oil paint on wood panel
20h x 20w cm

\$5,000

My artwork captures the intimate presence and connection emerging from holding the gaze of my newborn. His birth was also a rebirth of my Self. Motherhood has offered me a profound experience of moving into a creative relationship with childhood wounds and healing the intergenerational trauma of my Bengali ancestry. I am now redefining and reconnecting to my own authentic self. Furthermore, caring for my baby has grounded me in place and community. Attuning to local birds, trees, and animals on walks, and daily help from family and neighbours has transformed my identity into one that is deeply relational.

Freya Jobbins

Self Portrait Tapestry

Analogue collage and acrylic paint on board
61h x 46w cm

\$1,100

My own life's tapestry is a confluence of multiple overlapping and intersecting places, identities, and communities. This work references both my cultural, intangible and natural heritage. Like Magnolias, I am an introduced species not native to this country, bringing with me, as we all do, my cultural baggage with fragmented selective family memories... and a generational history of female self-silencing. I am changing my future history.





Zeina Kara Ali

Yellow Under The Grapevine

Acrylic on canvas
50h x 60w cm

\$850

This painting depicts a lunch table in a traditional Lebanese house beneath the filtered light of a grapevine. Everyday objects – plates, jars, seeds and wildflowers – hold memory and ritual. Painted in Sydney, the scene carries another geography and rhythm of living. *I AM HERE* speaks to layered presence: physically in Australia yet shaped by inherited acts of gathering and hospitality. The table exists between places – not nostalgia but continuity – where cultural identity travels, settles and forms belonging within multicultural Australia.



Aysenur Kara

My mother/s tongue

CMYK screenprint on fabric
45.5h x 29w cm

\$370

My mother/s tongue is a printed tea towel exploring my bridges to culture, language and tradition, forming the nexus of what it means to be an Australian-Turk. I use the Turkish kitchen as a space to learn my mother tongue with my Anne (mum). As a second-generation immigrant, there's a sense of found joy through curiosity, where I get to uncover family histories, recipes and secrets of our lineage through the kitchen. The CMYK print holds a blurred image of my Anne in the kitchen at my age and the proverb below her translates to "there is no love like a mother or homeland", upholding my experience of Turkish identity in contemporary Australia.



Gillian Kayrooz

From The Palm Of

Two-channel video, 4K
10 minutes (excerpt of recorded durational performance artwork 01:27:00)

NFS

From The Palm Of affirms presence through gesture, food and collective authorship. Developed with Auburn Community Centre, the work positions community members as collaborators, each offering a dish that carries memory, lineage and lived experience. Through durational performance and intimate documentation of inherited techniques, the communal kitchen becomes a declaration of identity and belonging. *I AM HERE* is spoken not through a single voice, but through many hands. The work recognises the centre as a site of cultural continuity, where nourishment becomes testimony and everyday acts claim visibility.



Sangmi Kim

Girl in Apple Tree

Mineral pigments on rice paper
53h x 43w cm

\$800

This work celebrates a journey of self-discovery, illuminating inner growth and quiet strength. It reflects the courage to open oneself to a harmonious multicultural world, where – like an orchard – true flourishing emerges through balance.



Hye Kim

The humble white jar

Oil on canvas
40h x 30w cm

\$1,200

When I visited a museum in Korea, I lingered before a humble white jar. It hardly seemed a treasure. Its balance was uneven, its body slightly leaning, time visible in its chips and scratches. Yet this imperfection drew me in and made it beautiful. I first thought of giving it a new purpose by placing flowers inside it in my painting, but I did not wish to impose a role on something that had already lived fully. I only wanted to feel sunlight and breeze through the shadows of leaves beside it, honouring the years it had endured. One day, I hope to see myself the same way, accepting my vulnerabilities and growing gently with them.



Woochang Kim

The smile of Korean curves.

Ceramics made with Korean clay and Australian glazes
29.5h x 30.5w cm

\$3,300

I was born in Korea, where my journey with ceramics first began. Today, I live in Australia, continuing my craft by creating and teaching Korean pottery. My work is a dialogue between two worlds: I use Korean white porcelain clay to capture the refined forms and aesthetic depth perfected by Korean masters through generations of repetitive discipline. To this, I add textures and glazes inspired by the vast Australian continent – the raw spirit of its red deserts and the breathtaking hues of its sunsets. This collection is a physical harmony of Korean tradition and the Australian landscape.



Laurence Kimmel

Figure of Exile

Oil painting on canvas
54h x 84w cm

\$4,500

Figure of Exile presents a solitary figure within an architecture that is porous to the landscape, open to the sky and exposed to the elements. Positioned at the edge of wet ground, the figure appears almost to levitate. And yet, it stands firmly in place.

The figure and the architecture together form a self-portrait. As an Australian–French–German citizen who has lived in Concord for the past ten years, I encounter the Australian landscape through the inherited lens of German melancholic traditions of representing the human figure in nature. This work brings that layered cultural memory into dialogue with the immediacy of place.



Lihuida Krstanoska-Blazeska

Home away from home

Earthenware clay, glaze, cobalt carbonate oxide, acrylic and wool yarn, grout, wood, adhesive, metal hangers, bolts, screws
55h x 72w x 2.5d cm

\$2,000

Home away from home is a ceramic and textile work exploring memory, mythology, and diasporic identity. The painted scene is based on a photograph taken at my grandparents' home in Pustec. I depict myself beside them as the Lamyra, a creature from Macedonian folklore. Positioned between family and myth, the figure represents the tension of feeling both connected and foreign as a second-generation immigrant. The ceramic grouted tiles are reflective of domestic interiors where family rituals unfold. The rose-patterned frame reminiscent of my grandparents' blankets and handmade rugs, signs of familiarity, care and longing from across the world.



Anne Kwasner

Sacred Bin Chicken

Porcelain clay, coloured porcelain slip, cold paint, glaze, gold lustre
40h x 23w cm

\$990

The much-maligned Ibis has fallen from grace. For thousands of years, it was considered a sacred bird. We abused its natural water environment, so it moved to the suburbs and survived eating our waste. Rebranded as a Bin Chicken, it learnt how to forage and nest in trees rather than the water reeds. It has become a part of us. As a homage to their earlier revered stature, I created a 'sacred vessel', adding its favourite contemporary dishes to be placed with the ibis in its afterlife. The Ibis is an unwanted migrant in our cities and suburbs today. However, it says, 'I am here', to stay.



James Lai

River valley in spring

Acrylic on canvas

45.5h x 35.5w cm

\$950

A landscape assembled from memory, where clusters of flowers, flowing passages of colour and scattered points of light form a shifting terrain between garden, valley and night sky. Familiar motifs appear and dissolve through layered brushwork, creating a place that feels both observed and imagined. For me, *I AM HERE* reflects the quiet ways my Asian heritage shapes how I see and experience the world. Ideas of balance and closeness to nature influence how forms gather and move across the surface. Living in Australia has introduced new light and space to this sensibility, forming a landscape shaped by heritage, memory and everyday life.



Sophie Lam

Birds

Paint and texta on calico

91h x 91w cm

\$450

My name is Sophie and I have been a member of Studio ARTES since 2022. I am a Chinese, first-generation Australian artist with a disability and limited verbal communication, and I mainly speak Mandarin at home. Art is how I share my voice. My work responds to the Burwood Art Prize theme *I AM HERE* by inviting viewers into my colourful world.

In *Birds*, I use pencils, POSCA markers and acrylic paint to create energetic drawings inspired by animals and nature. I love working with bright colours and loud pop music. Each artwork becomes a visual conversation, expressing who I am beyond words.



Jennifer Lam-Huang

The Table We Built

Acrylic and oil pastel on canvas

32h x 32w cm

\$1,200

The Table We Built depicts our family table today, where food carries memory, culture and love across generations. Growing up in Western Sydney to refugee parents, our table was where we knew the language of love. Bowls of pho once simmered by my mother now continue in my kitchen. Beside it, sticky jackfruit segments that sparked childhood battles are now lovingly peeled for the next generation. My mother's saté chilli sauce, learnt from a Saigon master, shares the table with a Japanese cheesecake; cultures coexist naturally in our home. Each person eats the pho differently; traditions evolving as past and present meet at our table.

Ilana Lapid

*There were always petal potions, fried fish
and a fridge full of expired drinks*

Photography on wooden blocks

50h x 40w cm

NFS

Growing up as a first generation Filipino Australian, I'm incredibly lucky to have both sets of grandparents with me. In our fast-paced and hyper-consumptive culture, their example taught me how to go into the world with gentle care and respect for objects, mending, re-using and collecting every scrap because it might come of use later. This photo series is of my grandparents' homes in Greater Western Sydney, a place where I feel connected to my heritage, where I learnt resourcefulness and where my wonder and curiosity for the world was enkindled.



Liz Lau

A Place at the Table

Screen-printed silk

22h x 24w cm

\$1,200

These screen-printed silk bowls with a traditional Chinese porcelain pattern was a mainstay on our dining table. Their soft forms hold visible seams and the patterns come together imperfectly, yet the image of familiar tableware remains. The seven facets per bowl refer to the seven family members. My connection to this culture was always fragmented against a sense of displacement. The bowls' varying rigidity reflects this tension between belonging and doubt.



Hannah Layson

Secret School

Pewter glaze on ceramics

35h x 15w cm

\$800

Growing up Greek I was always told stories of Krifo Scholio or 'Secret School'. The tale goes that during the Ottoman occupation of Greece, language and cultural and religious knowledge were taught in underground schools, amid fears of persecution. My headcanon of this story is that Greek towns and cities were riddled with tunnels to lead the people to churches, that they may preserve their cultural memory. Inspired by this, I impressed the ancient amphora form with tunnels and pathways to my memory of the story. Greece – An ancient culture, although permanently transformed, remains through the determination of its people.

Andy Lee

House of Hearts

Gouache & acrylic

84h x 98w cm

NFS

The painting depicts my wife and me in our home, a blend of Chinese and Western interior design reflecting our background. We were both in Hong Kong and immigrated to Australia in 1990. We raised our kid with love and care, building our family. My thoughts were inundated with love while creating this piece, hence, I came up with this title. The painting incorporates Chinese calligraphy, with a poem by Su Shi: "May we all live long and prosper" & "My home is where my heart is". This reflects our vision and hope.

We are glad to have immigrated to this lucky country. Australia has not only given me opportunity but also accepted me for who I am.



Hyun-Lee Lee

Last Letter

Pencil, Korean ink, cotton thread, Korean Hanji paper

85h x 62w cm

\$5,300

I migrated to Australia from Korea over 20 years ago and have always attempted to retain a strong connection with my family and culture through my artwork. I am here now in Australia reading a precious letter by my maternal grandfather Yun Bong-gil, independence activist, wrote over 90 years ago during the Japanese occupation of South Korea. In the letter he wrote to his family before his capture and execution in 1932. He expressed solemn feelings concerning his possible death and regret over the separation from his children. *Last Letter* pays homage to him and reflects the sentiments of a man loved and remembered by his family and country.



Giancarlo Lee

Maayong Aga

Synthetic polymer paint, interior paint

52.5h x 42.5w cm

\$350

I usually take the late flight roughly 10 hours going home. I would be very tired, my family would greet me and hug me but it would always feel surreal. I would just rush and crash into bed from tiredness. The next day, I would wake up to the sound of the rooster's crow, I will wake up with a smile knowing now, I am really home.



nikita lelu

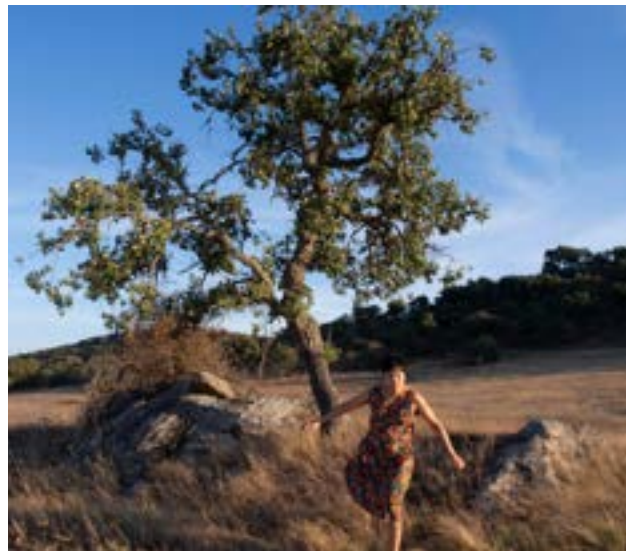
the only woman

Polyurethane resin, light
16h x 39w cm

\$1,180

Life-cast from Nikita Lelu's face and slush-cast in water-clear polyurethane resin: presence and absence suspended in the same form. Hollow, translucent, luminous.

The category of woman is so relentlessly defined and policed it has become a manufactured fiction. Lelu's transsexual body is already deemed unnatural, already a construction; the resin makes this visible. The only woman is not a copy of something real. It is the real: synthetic. The logical end of its own making.



Cassandra Li

Popo's dress, Portugal

Archival pigment print
65h x 75w cm

\$1,180

This photograph was taken in Portugal, where I was developing a documentary series following my Kung Kung's (grandfather) passing. Finding his Portuguese passport sent me in search of our family's history in Portugal, where they lived after fleeing Timor-Leste in 1976. There, I found records of my uncle who passed away as a baby. This information was thought to be lost as no one could recall his name and with the passing of Kung Kung who named him. I brought back the records to share with my family, and the baby's name – João.

I am wearing Popo's (grandmother's) dress, made by Kung Kung. This is the only image of me in the series.



So Won Lee

Roots of Being

Charcoal drawing on paper
90h x 60w cm

\$1,500

Roots of Being, the first work in a triptych series, explores the emergence of emotion. The drawing focuses on the tree's trunk, rendered figuratively in layered charcoal, while subtle abstract shifts hint at unfolding inner states. Reflecting the theme *I AM HERE*, the piece captures the moment where emotions begin, anchoring presence in both space and time. Line density, tonal variation, and texture convey delicate movement and growth, emphasizing that being 'here' is the starting point of an evolving emotional journey. Even as a single panel, it embodies the genesis of presence and awareness.



Annie Li
Self Portrait
 Oil painting
 30h x 40w cm

NFS

Self Portrait presents a porcelain unicorn as a symbolic reflection of identity, responding to the theme *I AM HERE* through memory and cultural presence. The unicorn represents my enduring love for childhood imagination, suggesting how early experiences continue to shape who I am today. Its glossy porcelain surface references Chinese ceramic traditions, connecting personal identity with cultural heritage. By merging nostalgia with cultural symbolism, the work asserts a quiet presence: I am here through the memories, traditions, and stories that continue to define me.



Joey Li
Zzz
 Water soluble oil paint
 42h x 29w cm
NFS
 She will sleep wherever.



Gabriel Lim
Intersections
 Photography
 90h x 60w cm
\$200

Barangaroo, Sydney, was once a site of pristine beauty and cultural significance. The intersection between urban life and nature manifests in neat rows of groomed trees. This work questions the human desire to control and organise what we cannot, by digitally layering 150 images of separate, yet near-identical trees. Human presence impacts the world around us, and our inescapable footprint on the environment is ever-present.



Ernesto Jr Libo
Migrare
 Oil paint
 86.5h x 66w cm
\$5,000

Migrare is an Italian word meaning 'to migrate'. As we all know we are all immigrants to this country. My work shows people with different nationalities, represented by the flags of different countries, who came here to Australia to adapt to the way of life, becoming a part of society. The painting depicts tradies (which I am myself), doctors, nurses, farmers etc. which serves as the foundation of building this great multicultural country of ours. That is why *I AM HERE*, to serve my purpose.

Jie Lin

Between Two Homes

Oil on canvas
30h x 40w cm

\$350

This still life reflects the meeting of two cultures in my everyday life. Coffee, now part of my daily routine in Australia, represents the present. Zongzi and eggs, traditional foods from the Chinese Dragon Boat Festival, carry memories of childhood and home. By placing them together on one table, the painting speaks of a life shaped by migration, memory, and daily rituals. *I AM HERE* expresses not only where I live, but the journey and cultural experiences that have formed who I am.



Jiamei Liu

Becoming

Acrylic, ink on canvas
90h x 45w cm

\$3,580

This work reflects my experience of observing the Australian landscape through a painting language shaped between cultures. After migrating to Australia, my training developed largely within Western painting traditions, while my process gradually returned to the fluid sensibilities of Chinese ink through water, layering, and spontaneous mark making. The lotus became a point of connection between memory and lived place. Built through layered acrylic and ink-like washes, the work moves between structure and flow, forming a hybrid visual language that brings Eastern and Western painting approaches into a contemporary practice.

Agustin Lopez

The quiet weight of being here

Oil painting on canvas
91h x 91w cm

\$6,500

The quiet weight of being here speaks to presence beyond physical certainty. It is about existing even in states of fragmentation, even when identity feels dispersed across memory, culture, expectation, and dream. The figure is both material and immaterial mountain and mist, body and cosmos suggesting that to be here is not simply to occupy space, but to witness, to feel, to endure...





Claire Engkaninan Low

The Joy in Your Endeavours

Acrylic paint on a used skateboard
80h x 20w cm

\$2,000

A deity of bureaucracy and literature ignores his smartphone, choosing instead to gleefully sketch the heavens above him. A horse – that is, a way to get where you are going faster – rests peacefully as humans go about some humble pursuits: growing plants, setting up an easel, playing music, doing puzzles or mathematics. Joy is in everyday efforts, the flow state, writing, sketching, growing, playing, walking. And not in shortcuts. I like to say I am here by being present and nothing makes me feel more present than taking pleasure in both everyday tasks and my great passions.



Adam Mandarano

Painting in the park

Acrylic paint on cardboard
100h x 84w cm

\$1,400

I am an artist. I like my art. I want to put my artworks in exhibitions to show people my art. I am proud of myself and I like people to know that I am an artist. I like every colour. I like drawing ballerinas. I like painting myself. I'm painting in the park. I am an artist from Studio A. I like seeing friends there. I like working with staff. I painted myself in my Studio A outfit. This is the uniform I wear every time I paint with my shirt, boots, and yellow backwards cap.



Amelia Lynch

Dawn Gifted Me the Stars

Glazed ceramic
41h x 36w x 35d cm

\$3,800

Dawn Gifted Me the Stars reflects a moment of presence within the landscape. Inspired by the quiet transition between night and morning, the work evokes the fading of stars as light returns to the earth. Through organic form and layered glaze, the sculpture becomes a vessel for time, place and the experience of being here.



Redherring Mark Wilson

Unapologetically Here

Glazed earthenware
14h x 27w x 16d cm, 5h x 14w x 14d cm, 21h x 7w x 7d cm

\$1,000

The hard hat symbolises masculinity and strength; the rose, femininity and romance; the spray can, rebellion and self-expression. Why can't I be all three? As a gay man in a straight world, I navigate the constant expectations of what it is to be masculine, to be a man. By camping up my hard hat and roses with silver glaze and my spray can with Tom of Finland motifs, I celebrate my queerness, giving a glimpse of my identity for those wanting to live beyond heteronormativity. Freedom and being true to yourself is not only possible, but an achievable reality. I am *Unapologetically Here*.



Tarran Marr-Harris

Ngatha Yii

Charcoal, ink, pen, paint, graphite, indexical mark-making and tactile-painting on various papers; presented as multiple works within a unified framed installation
101h x 75w cm

\$3,333

Ngatha Yii 'I Am Here' traces my journey as a Birrbay man, a First Nations man – navigating a journey of connection, disconnection, reflection, discovery and belonging. Through modular introspection, this work channels cultural identity and lived memory whilst integrating traditional storytelling with contemporary expression. Ngatha Yii consciously speaks to a multi-faceted journey that is omnipresent, whether within ourselves or our communities, we must navigate and attune to it. Evolving, resilient and emergent, as we explore and embrace the continuities that define what brings us here.

Ngatha Yii 'I Am Here'



Tia Mavanie

Self-Portrait

Paper, fabric, charcoal, gold leaf, acrylic, ink on canvas
80h x 70w cm

\$3,850

Growing up in Sydney during the Iran–Iraq War, I quickly learnt to hide my heritage. It felt like something to be ashamed of; doors closed rather than opened. My brother and I began telling people we were Eskimos, a story that kept those doors open for a while. Yet I watched the weight of that shame slowly erode my father and brother. In time, I felt disconnected, belonging neither to my heritage nor to Australia. *Self-Portrait* attempts to reclaim that fractured identity, embracing both shadow and light. Scarves belonging to my mother and grandmother are embedded in the work, grounding the image in memory, lineage, and cultural inheritance.

Samuel McAleer

Between Us and the Sun

Acrylic, airbrush, oil on canvas
100h x 56w cm

\$5,000

This painting was made during the final months of living in a share house in Enmore, before my partner Sarah and I moved into our first permanent home. It was a period of significant personal growth and reflection on where we were in life. Sunlight fills the room while a hand instinctively shields the eyes, creating a quiet barrier between the self and the source of warmth and life. Beside the figure, a plant continues to grow freely toward the same light, reflecting how growth often depends on our willingness to accept what sustains us and recognise the moment we are in.





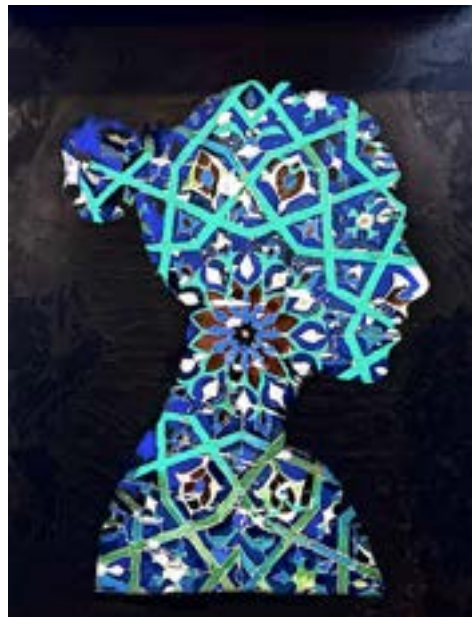
Annabelle McEwen

Maria Bambina [Gaussian Splat] 2

Screen print on found ceramic tile
50h x 50w cm

\$600

This work holds the tension of presence and absence across generations and oceans. A Gaussian Splat built from family photographs collapses time and place into a single, ghostly image. The figures are unified, unrecognisable, and yet undeniably gathered. We stood before my Nannu Godfrey's childhood home in Sliema, Malta. Many cameras raised, the experience was conflicting; to feel so disconnected from this place and its culture, and yet, collecting so many images with it. Printed onto found tile, the work insists on being here, even as Malta itself is remade by capitalist forces that erase what came before.



Arzu Meily

Bearing Geometry

Acrylic on canvas
50h x 40w cm

\$10,000

This work is my portrait and my protest. A woman's head emerges as a simple silhouette, filled with structures built to endure centuries. The patterns promise order and permanence, yet cracks run through them, visible and unapologetic. There are no facial features, no softening details, only the tension between rigid geometry and the human outline. Women are often asked to conceal their fractures, to present a perfect surface. Here, I refuse. The breaks remain, charting survival, resilience, and becoming. Like kintsugi, cracks can be celebrated, but instead of gilding them, I expose them. Seeing the beauty in the imperfect, honoring difference, and acknowledging the strength it takes to carry history, culture, and identity fully despite the cracks it can create in you. This work declares: I am still here.

Aimee Meng

In Her Own Time II

Fabric, thread, plushie eyes, faux pearl, human hair, trimming, chenille sticks and boxboard
38h x 38w cm

NFS

The image of the horse galloping forward has come to represent perseverance and progress in Chinese culture. And what is the horse racing against if not time? We used to believe that hard work will guarantee a bright future, yet phrases like “牛马” (ox and horse) demonstrate the brutality of modern slavery and scepticism of traditional values. The unicorn as a magical creature suggests the intangibility of success for the young working class today. Resting on the theme of labour, this piece is an invitation to suspend anxieties about the future and be in the present.





Jacquie Meng

Tuesday

Oil on canvas
92h x 82w cm

\$1,800

Tuesday is a self-portrait of the artist's head attached to an 8-bit rose, shoes, and balloons, forming a body. This self portrait is informed by an idea of stacking scenes and objects, using assemblage in a symbolic gesture toward devotion, transformation and translation. It reimagines the Sanxingdui altars, an archaeological site in China from 2500-900 BCE, with post-internet aesthetics and everyday idiosyncrasies. The work embraces playfulness, movement and collage, referencing the surrealist game of Exquisite Corpse. The work hopes to open up space for alternative gendered and cultural understandings of identity.



Bryan Mew

美 (Beauty)

Acrylic resin liquid, gypsum
31h x 21w cm

\$950

This sculpture reimagines the Chinese character 美 (beauty), historically depicting a sheep carried above a person's shoulders – a symbol of harmony and ideal beauty. Emerging from handmade Xuan paper, the work extends calligraphy beyond the page into shared physical space. By translating an ancient written form into sculpture, the character becomes visible beyond language, inviting viewers to encounter it through form and presence. Within Burwood's multicultural landscape, the work opens a dialogue between migration, cultural memory and belonging, where an inherited language finds renewed presence in contemporary Australian life.

Gerrie Mifsud

Culture is Not A Threat

Photography
100h x 76w cm

\$1,500

Culture Is Not a Threat explores multicultural identity within contemporary Australia. Responding to social division and anti-immigration rhetoric, the work presents subjects with dignity and directness, affirming presence rather than otherness. Sharmin wears a Miao necklace, Indian dupatta and Afghany Kuchi belt, intentionally layering garments from different cultural traditions to reflect the diverse communities that shape Australia's social fabric. Text on her hands – "we belong" and "human first" – forms a quiet declaration of visibility. In dialogue with *I AM HERE*, the work asserts cultural presence as grounded, visible and integral.





Theo Miller

The Kids

35mm film photography, printed on ILFORD Pearl
50.8h x 76.2w cm

\$350

Caleb, Jonas and Leeton are young boxers from La Perouse, Dharawal Country. In this moment, Jonas, 15, shows his 'LA' (La Perouse) tattoo. They're proud of their lineage of indigenous boxers, of where they're from and where they want to go in the sport. They may still be kids, but they have presence, substance and personality.



Philip Myers

Your Culture My Culture

Inkjet print on photographic paper
61h x 86w cm

\$850

My photograph *Your Culture My Culture* is a reflection on myself experiencing and living another culture in this case a lion dance for Lunar New Year. It is a dreamlike image of a cultural experience, a metaphor to how other cultures reward us and can become part of our collective memory. The image becomes a personal celebration of a cultural experience and documents a part of my lived experience and my history.



Tresor Murace

Nonnas Cabinet

Talens markers, acrylic airbrush, POSCA pens on yupo paper
80h x 100w cm

\$2,050

Nonna's Cabinet resembles a place I looked up to as a child where treasured objects were carefully displayed, growing up in an Italian household, these domestic spaces held memory, care and symbolism. The cabinet has barely changed since my childhood. At its centre sits a beautiful bride figurine my Nonna bought me when I was around five years old. Now in their old age, my Nonno and Nonna are sharing stories of growing up in Italy and that my Nonna once painted. Raised as Jehovah's Witnesses, much of this identity was once quiet. Drawing on my upbringing within a faith centred on devotion, the work reflects rediscovering cultural identity.



Luanne Mitchelmore

Family Album 1935

Colour pencil
42h x 29.7w cm

NFS

These drawings are part of my heritage. They were made in a drawing class in response to the theme *Family Album* exploring how objects such as cakes, clocks, and cars recur in photographs across generations. They are based on photos from my mother's childhood and show cakes on tables arranged to celebrate a wedding and golden jubilee anniversary. In making the artworks, I sought out the stories behind them. Through drawing and conversations, the album was brought to life. Sharing the works within the drawing group created a sense of connection through the exchange of images and family histories.



Audrey Newton

Harden #1

Print on ILFORD cotton rag
70h x 100w x 6d cm

\$2,200

The *Harden* series expands on the rose's loaded historical, religious, consumerist symbolism through the context of quiet assertion, beauty and the passage of time. It uses the rose as a metaphor for quiet power, by exploring the rose's simultaneous fragility and strength through its slow torturous death. The rose is entombed in a skin of epoxy resin and cheap glass pearls which are simultaneously accentuating and suffocating its beauty. The synthetic elements create a physical and metaphorical heaviness, emphasising the tension between projections of appearance and the quiet power which glows underneath.



David Newson-Tran

Still Here, Still Here

Photography, projector, custom trained diffusion model
40h x 58w cm

\$2,000

In a traditional Chinese family, identity is lineage. To be here is to be part of a chain. My partner and I have chosen not to have children. These photographs sit at the point where that chain ends. Machine-learning software trained on family photographs generates composite descendants. These figures were projected onto my wife and re-photographed. By keeping projection material – light, a body, a camera – the work resists the frictionless fantasy of generated imagery. The algorithm enumerates, normalises, produces. What it generates is not a child but a category. To look at them is to rehearse a recognition that has no one to complete it.



Rehana Nathwani

But where you are you really from?

Watercolour on 100% cotton paper
45h x 35w cm

\$680

As a child born in Australia to refugees from East Africa whose parents migrated from North India, I am often asked where I am really from. The question frustrates me as Australia is the only home I have ever known. This watercolour painting reflects the layered nature of my identity. The cultural markers on my body, a Ugandan bracelet and Indian Henna pattern acknowledge the histories I carry. The gumnuts represent the place I call home. Watercolour allows for multiple layers and subtle details. Together these elements speak to the experience of identity in multicultural Australia and form a declaration – I am here, and from here.



Nelson Nghe

(No) Harm done

Cardboard, pinewood, rubberwood, medium-density fibreboard (MDF), beechwood, polypropylene (PP), polyester and metal
30.5h x 32.5w cm

NFS

My community is here. My harm is here. My story is here.



Heath Nock

Pensive

Oil and acrylic on linen
60h x 90w cm

\$2,250

Pensive explores the quiet weight of interior life. A solitary figure reclines, suspended between wakefulness and dream, held within a charged field of colour. The vivid backdrop, shifting from acidic green to deep blue and burning orange – mirrors the turbulence beneath stillness. White lilies emerge as symbols of fragility and renewal, while the faint, ghostlike chair suggests absence or memory. Through contrast and intimacy, the painting reflects on solitude, contemplation, and the subtle tension between presence and escape.



Ryan Ouyang

The sheet metal of patience and meaning

Aluminium, framing timber
90h x 60w cm

NFS

This work is evidence of my existence. Tens of thousands of indentations left by tens of thousands of hammer strikes. Each blow warps and buckles the sheet further and further until my reflection distorts beyond recognition – is it my reflection or has it become myself? It's a meditation. It's a spiralling feeling of dread. It's a piece of sheet metal that I hit until my head stopped spinning and my hands were still.



Dennis Nguyen

Family at the Opera

Airbrush acrylic ink and airbrush paint on canvas
75h x 100w cm

\$20,000

Family at the Opera reimagines the migrant family photograph taken during the first years of arriving in Australia. Like many families, standing before the Sydney Opera House marks a moment of arrival – a quiet declaration that we had made it here. Inspired by my own family albums, the figures painted are imagined characters, allowing the scene to represent many migrant families. In this painting, the family is ghostly against a dreamlike sky, dressed in bootleg luxury patterns reflecting aspirations for prosperity. The work is suspended between memory and the fragile hope of a future in a new place. That moment, simply declares: we are here.



Terence-Kent Jee Wai Ow

Takeout

Video work

18 seconds

NFS

Created in exploration of the diasporic cultures that exist between East Asian heritage and Western upbringing, *Takeout* reflects personal experiences coming from a Malaysian-Chinese family in Australia. The endless burning of the American-invented takeout container/oyster pail positions it as an offering to ancestry, proposing a new symbol for the East Asian diaspora across the West. Crude oil seeps from the object – a substance that represents ongoing exploitation through appropriation, fetishisation, and labour, yet highlights the deep value of ethnic heritage and its presence in contemporary society.



Liam Black, Pamela Leung

Unseamed

Single channel video

9 minutes 57 seconds

NFS

Unseamed is an experimental narrative video work featuring Pamela Leung putting on and freeing herself from a Cheongsam – a dress emblematic of a national Chinese femininity. This represents her distancing from the latter while living and working in her current home in Sydney. The work is related to the theme of *I AM HERE*, as it reflects the artists' place in contemporary Australia, being distant yet still embodying the tensions of identity in shifting global landscapes, in particular the Hong Konger-Australian experience. The work also considers the tension and interplay between cultural nostalgia and contemporary global moment.



Tatiana Pentes

THIS NIGHT OF LOVE:

Self-Portrait with Monsieur Serge

Video work

3 minutes

\$300

THIS NIGHT OF LOVE: Self-Portrait with Monsieur Serge, a digital film. Tatiana in a silk top hat blends feminine nostalgia with the nightlife of old Shanghai 上海, paying homage to her émigré grandfather Serge with a Calendar Girl-style pinup. Serge was musical director at Paramount Ballroom (1934–36), performing Shidaiqu 時代曲, Chinese popular jazz. The soundtrack features “Chinese Wedding” (1928) by Whitey Smith. Neon lights illuminate a collage of Serge’s identity papers against trompe-l’œil walls in Burwood Chinatown, where lanterns glow over modern laneways and street food stalls as jazz drifts through rain-slick reflections.



Dawn Perez

Filipino Nurse

Acrylic paint on canvas

76.2h x 61w cm

NFS

There can often be negative connotations associated with immigrants in the media driven by fear and political agenda, that there are risks we might take away jobs, opportunities and wealth from existing Australians. While many immigrants do move to Australia for the hope of safety, employment and prosperity, we are also eager to meaningfully contribute. Like the Filipino nurse, an undeniably integral part of our healthcare system, we are here to share our skills, our expertise in our given fields, our food, our culture and our love of people.



Shirley Peters

Deep Bush Shallow Water

Watercolour

40h x 28w cm

\$980

I live in Darug Country where my five-times maternal grandmother, known as Mary, lived. Since then, in the early nineteenth century, most of my female ancestors married English men, so I'm not claiming to be a First Nations person, but I'm glad to have a small link to the land. My place is in Mulgoa, NSW, and this painting is about the flowing water in my backyard. After years of drought, recent heavy rains have converted the dry eucalypt bushland into a lush oasis. I paint both the dry bush and the abundant water, and think of my elders who lived and thrived in this landscape. They would have loved the rain.

Beatrice Porcellato

In Costume

Oil paint on canvas

60h x 90w cm

\$100

My oil on canvas work, *In Costume*, is a portrait of a training ballerina, the subject being my younger relative. Her presence and captivating gaze are indicative of her aspirations, as her abstracted hand holds a flowers stem, taken from her grandmother's garden. The beads that adorn her hair, belong to her mother, a trained ballerina, merging her identity with her family history and challenging who she is in her own culture and identity. She trains in a multicultural setting, transforming the art of ballet into an inclusive, artistic environment, rich with what the art of ballet brings to contemporary Australia, and for the subject herself.





Eve Pitt

Rituals at Easter

Oil on board
90h x 60w cm

\$900

Born of Russian parents who fled Latvia after Stalin's invasion, I have grown up in Australia with two competing identities. In Riga, 1996, I was overwhelmed by how familiar everything looked – a result of my mother's paintings of Riga's landscape.

I chose to paint Easter celebrations because they are symbolic of the two identities, giving equal weight to Russian Easter (bread, eggs, embroidered cloth), and Australian Easter (chocolate bunny, iconic wattle, backdrop of Australia's red earth). The trauma of my parent's escape underpins my existence in Australia and comes with an intense awareness of the value of freedom because I am here.



Ella Qiu

Song Request

Oil on canvas
50h x 40w cm

\$350

Song Request originated from a photograph captured at a social event – a lively, sweaty night that was saturated with neon colours. In my painting, I aimed to capture the chaotic energy of adolescence, specifically highlighting the profound sense of presence found in these fleeting moments. I sought to show that youth is not merely a transition defined by academic pressure, but a series of immersive experiences where the past and future dissolve. By exaggerating the hectic atmosphere, I emphasize how these instances of absolute belonging and sensory overload become the nostalgic, often undervalued anchors of our identity.



Tim Price

Feelings @ Work

Acrylic on canvas
40h x 60w cm

\$1,200

Working on building sites a bit in my life I've found all the different interactions with all kinds of people from all over the world to be interesting. In some ways it's a loose community because you work together but in other ways you work with new people all the time as the jobs and crew change. I can really connect with someone for a few hours and then never see them again. I can work with people you don't heaps warm to, but they're still interesting because their life is so different to mine. Sometimes when everyone's having a good day at work I can feel a strong sense of belonging.



Yang Qiu

Dragon Boat Girl Team

Mid-fire stoneware, underglaze, lustre
15h x 43w cm

\$1,869

As a child, I was forbidden from even touching a dragon boat; tradition decreed that girls were 'bad luck' and strictly prohibited. *Dragon Boat Girl Team* is my whimsical defiance of that exclusion. I slip-cast the boat from a plaster mold of a real Chinese luffa, later hand-building the mushroom-oarswomen to man the vessel. This process transforms a memory of being sidelined into a physical vessel of belonging. With a flag proudly bearing the character 女 (Woman), the boat is an unapologetic declaration of presence. Tradition said "no," but ceramics said otherwise. I am here, and I am rowing.



Monica Rani Rudhar

Tear Drop Jumka

Textiles
95h x 75w cm

\$6,000

This work draws on the visual language of Indian costume jewellery to reflect on memory, identity, and cultural inheritance. Moving away from ceramics, I use fabric to explore how hands mend, construct, and preserve culture. The material evokes domestic, matriarchal spaces where textiles are cared for and knowledge is passed between generations. Engaging the aesthetics of imitation jewellery, the earrings question authenticity and the performance of identity. Through this work, I reflect on personal heritage and the tension between inherited traditions and self-definition within a diasporic context.



Calvin Richman

Grandpa

Charcoal on paper
76h x 49w cm

NFS

This is a portrait of my grandfather Ross. He is in our lives with advice and wise words. The portrait shows a life well lived and a time to slow down and enjoy his retirement.



Tahlia Riley

Colours

Mid-fire ceramic, underglaze and yarn
38h x 21w cm

\$1,140

Colours speaks to quiet presence and inherited memory. The form holds traces of touch and woven strands of red, yellow, and black – threads of connection that cannot be undone. Emerging from within is a reminder that identity is not always visible, yet it lives deeply and undeniably. Though history attempted to interrupt that connection, it endures.

I AM HERE is not a question of appearance, but of belonging.



Amirah Rachwani

Ruler of the WORLD

Inkjet print on heavyweight
matte paper
75h x 50w cm

\$550

Ruler of the WORLD is an auto-photographic work depicting the artist in the style of an Elizabethan portrait. However, the image is not a direct replica; the costume, background, hairstyle and other elements of the original painting have been remixed to create a dizzying kaleidoscopic effect. The work addresses the visual language that shapes what or who is deemed significant in art history. By inserting herself, a transgender Lebanese-Australian woman, as the subject of the painting, the artist hijacks the visual language of Western portrait painting to assert her place in the cannon of art history. Unwavering, she is *HERE*.



Kate Riley

rust and decay iii

Hand stitching, rust print and eucalypt dye on BFK Rives paper with repurposed denim and found rusty objects
56h x 70w cm

\$2,750

Why am I here? Born in New Guinea to Anglo-Australian parents, I found myself a home and a life in Sydney's Inner West, Gadigal land. My UK heritage is a palimpsest, over which I write my experience of this country to create my identity. Scraps and observations are stitched together, as I search for an answer to why here, why me. Experiences circle around (I discover my great grandparents made their home just a few streets from where I have raised my own children). As I stitch, I realise I don't need an answer. Just a statement: *I AM HERE.*



Ethan Robertson

Party scene

Lino printmaking
47h x 66w cm

\$1,250

My artwork explores the energy of a lively public environment and the diverse people within it. The laborious nature of carving allows for a slow, unintentional interaction with every figure depicted. By carving each person, I find myself engaging with them on a personal level. While public spaces often trigger my anxiety, this repetitive and physical process transforms an overwhelming crowd into a series of individual connections.



Peter Rush

Under the Awnings

Pen and pencil on recycled card
49h x 69w cm

\$1,450

This is the spot, I am in IT. Sketching a vibrant space in the heart of Cabramatta that is alive with the drama of busy shoppers. This work takes enjoyment in intimately placing us as observer amongst the everyday experience of living in a culturally diverse city, drawing a place that is usually fleetingly seen and disregarded of having meaning.



David Anthony Sant

for it will be no more

HD digital video

2 minutes 49 seconds

NFS

My video art work *for it will be no more* asserts the declaration *I AM HERE* at the moment colonial history attempts to erase Indigenous presence. Monuments to 18th and 19th century British explorers, colonial figures, and royalty appear within shifting triangular shards, superimposed over images of Botany Bay and the adjoining South Pacific Ocean, framed by its northern and southern headlands.

These fractured forms reflect fractured histories, where invasion is reframed as arrival. On 29 April 1770, British naval lieutenant James Cook landed at Kurnell and was met with resistance from Gweagal men of the Dharawal people, yet later claimed the east coast for Britain under the doctrine of terra nullius. By layering imperial symbols over land and sea, the work exposes terra nullius as an act of erasure.

To say *I AM HERE* is an act of refusal and continuity: “always was, always will be, Aboriginal land.”

George Shaw

*Ward F10, Bed 24, Shaw G,
105-61-28 LIS*

Photography

50h x 37.5w cm

\$500

I am here wondering: is there a word more offensive than the C-word? At first, to be referred to as a cancer patient without provocation felt intolerable to me. However, since the best way to respond to an insult is to remain calm and shift control away from the castigator, I've chosen not to wallow in the negative but to straighten up and walk towards the positive, as I whistle 'mutated cells be damned.' This self-portrait in hospital is part of my years-long investigation in what it is to be me in relation to myself and my familial relationships.



Olivia Serrao

A window into my creative mind

Pencil

40h x 23w cm

NFS

A window into my creative mind reflects how my environment has shaped my identity as an artist. Rather than portraying myself directly, I reveal who I am through the objects, artworks and processes that surround me. Every work shown exists in my real life. Some pieces were inspired by shared emotions and experiences within my generation, while others stem from places I have explored with friends. Each object also carries its own story, from a hand-painted jacket to clay figures and worn sketchbooks. They hold connections to specific people, moments and communities that have influenced my creative journey.



Panchali Sheth

the bird reminds me who I am

Oil and acrylic on polyester

81h x 69w cm

\$2,600

This painting reflects my journey from India to Australia and how identity slowly shifts through time, memory and experiences. The figures appear and disappear within the painting, finding their place in the space. The red presence becomes a bird that migrates, carrying memories of where it came from while learning to exist in a new place. For me the red bird is a quiet metaphor for movement, belonging, remembering through layered marks and evolving figures, the work speaks about living between cultures and holding both close. Its a gentle reminder to myself and to the viewer that I am here and I belong here!



Liam Sinha

daydreaming on the banks of the Dyarubbin, I became a croc

Recycled clay, found metal, glaze, underglaze

20h x 40w cm

NFS

Growing up in Western Sydney in a migrant family, I felt estranged from my conflicting yet intertwined cultures. It's hard to know where you fit in when your family assimilates, severing ties to native lands. Despite this, I have formed deep connections to the Countries that make up Eora; these connections have healed my siloed and fractured existence.

I am here eternally, as the collection of all beings present and not present. Forever guiding and connecting me are the flying foxes, whose flights at dusk fill my heart and our skies; the ants, spiders and critters that toil endlessly; and my more-than-human kin – Rocco, Icarus and Snakey.



Kien Situ

Shanshui (Empire)

Chinese ink, titanium, incense ash,
gypsum cement, archival detritus

40h x 40w cm

\$8,000

Shanshui (Empire) reflects the theme through a landscape that turns inward. The work collapses the traditional cartographic globe, suggesting a post-globalised condition in which place, identity and geography are no longer stable or singular. Composed of Chinese ink, gypsum cement, titanium, incense ash and archival detritus, the materials carry traces of movement, ritual and geological time. Rather than marking a fixed location, the work proposes presence as a shifting condition shaped by displacement and transformation. 'Here' becomes unstable – a site where histories, and landscapes converge and fracture simultaneously.



Suzanne Sivieng

Corner Shop

Chocolate brown clay
25h x 25w cm

\$2,200

My small sculpture depicts a lion's face with hair in a bun adorned with frangipani, wearing a pink jumper, jeans and black school shoes, and holding a red packet and a bag of mixed lollies from the corner shop. Growing up in the 1980s, I remember the excitement of receiving money in a red packet and walking a short distance from home to spend it. There was a special joy and freedom in choosing my favourite lollies one by one. Inspired by my Lao-Chinese heritage and Australian upbringing, this work reflects how childhood memories and cultural traditions shape the vibrant voices of multicultural Australia.



Nadia Solowij

Here I Am

Oil and acrylic on canvas
40h x 50w cm

\$360

I was born here of Ukrainian heritage. I stand in my traditional Ukrainian wedding dress staring into the chasm of the Australian rainforest that comprises my backyard, observe invasion by weeds. I am here. My ancestry was there. There is invasion there, fighting. There was peace here. Until my husband left me and my world fell apart. Who am I now? Where am I now? I seek solace in this landscape, lucky to be here despite my pain, like a refugee. I reflect on the painful conflict in my ancestral land. Which is the greater pain? Here I have sanctuary. Here I am.



Chanel Sohier

Inherited

Ballpoint pen, paper and colour pencil
29h x 63w cm

\$2,100

This triptych draws from architectural spaces shaped by Sydney's postwar migrant history. The styles of architecture brought to Sydney during this period have added a visual, cultural layering that defines many areas of the city. These domestic spaces create local landmarks that embed migrant histories into our everyday routines and experiences.



Dahye Son

Moon Jar: Between Two Homes

Mixed media painting with acrylic, mother-of-pearl and bead inlay on canvas
61h x 61w cm

\$2,200

Using the form of the traditional Korean moon jar, this work considers the experience of living between cultures. Chosen as a symbol of my cultural origin, the jar holds memory, distance and presence within a single quiet form. Like a candle that glows steadily without seeking attention, it suggests a humble yet self-illuminating presence. In multicultural Australia, the work articulates the experience of living as an immigrant while retaining an intrinsic identity, as layers of experience gather over time and begin to glow with luminous clarity.



Susanna Strati

Terra Devotionis: Silvae in Sidera Fiunt

Steel pins, copper tube, foam, paper, wood, paint, graphite
27h x 46w cm

\$2,000

Composed of over 100,000 individually placed steel pins, this work explores the convergence of micro and macro scales. Each pin marks a small, deliberate gesture – an affirmation of *I AM HERE*. Through their accumulation, the surface becomes a tactile terrain where countless acts of presence form an expansive landscape evoking both forests and distant constellations. Resting on a museum-like plinth, the form recalls histories of preservation and wonder. The slow act of placement becomes a durational meditation on labour, care and devotion, inviting viewers to move between the intimacy of each mark a vast spatial field.



Jezmina Strike

The Big Chop

Oil on carved wood fence post
47h x 20.5w cm

NFS

I am sitting in my garden and my partner Bonnie is cutting off all my hair. I live in a house with seven lesbians. We call this place our heavenly home. We grow flowers and veggies in our garden. Lots of hairs on heads are cut here. Our lounge room is filled with our art and the art of our friends and a couch that is big enough to fit us all. We come home and tell stories of our days, we cry and laugh and eat together, sometimes from the produce of our garden. I am here in this garden and it is heavenly.



Mario Sukkar

Arabic Coffee

Oil on panel

39.5h x 51.5w cm

\$2,000

This still life honours the ritual of Arabic coffee, a symbol of hospitality, heritage and belonging. The teapot and cups stand grounded and luminous, asserting presence through tradition. The reflective surface doubles the forms, reinforcing identity and continuity across generations. Floral patterns reference home and memory, while the warm background evokes shared gatherings and conversation. *I AM HERE* speaks through cultural pride – a quiet but powerful declaration that my roots, stories and traditions exist confidently within a multicultural world, present and enduring.



Veronica Surawski

Veronica's Dab Neeg

Acrylic paint on canvas

75h x 90w cm

\$1,000

Veronica's Dab Neeg is about celebrating and remembering my grandmother Yeng's life. Through her many sufferings and sacrifices as a Hmong refugee, Yeng was able to build a home in Australia as a loving mother and grandmother. This painting showcases my grandmothers cultural heritage that ultimately led to my journey of being an artist. This painting depicts my family visiting a village in Thailand whilst wearing traditional Hmong clothing. Thereby creating a truly personal and meaningful artwork that captures our culture, connection, and lasting memories. Hence, this acrylic painting is a tribute to my family to thank them for their love.



Christian Tablan

Terrimont Road

Mixed media sculpture – Tasmanian oak, recycled fibreglass, river basalt

49h x 47w cm

\$2,200

During the past year, I've been watching my partner's father cope with a terminal illness. At first, I felt like a bystander, but eventually I became a participant. Sacrifice, service, and discomfort became the new norm for everyone. In moments of significant change and transition, one's sense of identity becomes less important as survival instincts take over – adaptation and responsibility become the priority. *Terrimont Road* is both a retrospective meditation and a memorialisation of the past year. Viewers are invited to reflect on these transient moments that are all-consuming – the roles we slip into, our attitudes, values, and actions.

Reza Taghipour

War and Beauty

Persian carpet on a missile maquette

75h x 100w x 30d cm

\$2,000

This installation places a missile emerging from a Persian carpet, one of the most enduring symbols of Middle Eastern beauty, culture, and memory. In the Middle East, a region steeped in the profound beauty of centuries-old art and culture, the work asks a troubling question: why have centuries of art and beauty not been enough to extinguish war? In this uneasy coexistence, the work reflects on a persistent paradox: can art resist violence, or does it risk becoming its ornament? Between culture and war, the piece asks which force will ultimately shape our future: war or art?



Lex Tan

Lex from Nell and Lex

Acrylic paint on canvas

90h x 60w cm

\$1,250

My name is Lex. I am an LGBTQIA+ PrideAbility artist with intellectual disability and my culture is Chinese-Malaysian. I was born in Malaysia and grew up in Dulwich Hill and the Inner West. Burwood and Strathfield are places I feel safe. I feel like a celebrity in Burwood and Strathfield! I have painted myself as a non-binary, Chinese-Malaysian graphic artist, and as non-binary singer Nell Tyler. I like painting myself as her because it shows my true colours and gender identity. The outfit was based on a song called 'Respectable Queers' – I love it. I work out of Studio A.



Maria Thaddea

Knotty Little Charmers

Glazed ceramics and cotton chord

55h x 100w x 10d cm

\$2,100

A set of ironically big ceramic knot charms for what really matters to the diaspora; for longevity beach bums and to ward off mosquitos. Reinterpreting Chinese knotted charms, traditionally symbolising luck and protection, through Australiana. Peaches now represent beach bums, not just longevity; charms ward off mozzies, not just evil. Being 'here' has altered parts of the cultures that make me – how it has morphed how culture is practiced, presented. Like the diaspora, the growing third-culture, these charms are not pure in its tradition, not perfect in its representation of heritage, but it is pure in its sentiment. That is what is important.



Amy Thai

Abstraction white curve (2024)

Alabaster

18h x 30w cm

\$17,400

Abstraction white curve (2024) explores organic forms that hover between landscape and body, abstraction and intimacy. Carved from smooth, veined alabaster stone, the sculpture carries a corporeal presence, its flowing curves evoking vulnerability, strength, and quiet resilience.

Drawing from Georgia O’Keeffe’s abstraction of the feminine, the work extends this language through a diasporic perspective. Created while I was living in New York, the sculpture emerged from a period of emotional heaviness and dislocation. During this time, I found an unexpected sense of comfort in a fortune cookie – an everyday object connected to Asian diasporic experience and small moments of reassurance.

As a Vietnamese Australian navigating questions of belonging across cultures, this gesture became an anchor of presence. Its curved form subtly informs the sculpture, transforming a personal moment into an abstract meditation on identity and affirmation.



Katie Thomas

Field Notes – I Am Here

Acrylic on matted board, framed

62h x 66w cm

\$1,280

Painted over fifteen days in my garden and the surrounding landscape, these small works record moments of attention – leaves, blossoms and distant hills observed in passing. Each panel is a fragment of place. Together they form a quiet declaration of presence: I am here.



Charlie Tieu

Sunday Mornings pt. 1

Oil on canvas

40h x 40w cm

\$1,800

This work is part of an ongoing series reflecting my nostalgic communal experiences growing up within the Vietnamese-Australian diaspora. The scent of oriental herbs drifting through the air on Sunday mornings, the familiar chatter of aunties and uncles echoing across tiled floors, and the quiet ritual of visiting the local Vietnamese grocer are etched into my memory. To some, these spaces are bridges to their homeland. To others, they are open invitations into a culture expressed through food, language, and gesture. Through this work, I explore how collective spaces shape identity, belonging, and emotional presence.

Neelam Vengurlekar

Mother Goddess

Acrylic paint, acrylic ink on canvas

61h x 51w cm

\$300

I arrived in Australia as a young mother with a lot of excitement about settling in a new country. I had no help as my husband worked long hours. Days would pass away without any rest. Sometimes I wished I had ten hands like Ma Durga – a Hindu warrior goddess, to take care of my daily chores. In India, a mother is respected a lot and is also considered next to God. The reality is that there is a lot expected of this mother. In the painting, Ma Durga watches over me as I am overwhelmed with responsibilities.



Sally Tyrill

Aphelion 3

Stoneware, underglaze, terra sigillata, concrete

48.3h x 40w cm

\$450

Sally Tyrill's art works are always searching for a sense of place in this ever changing world. Sally uses her art practice to imagine what the world would be like in the future. Brutalist architecture, industrialisation, and space travel have a powerful influence on her work. Aphelion is the furthest point in earth's orbit from the sun. Here the earth rotates at its slowest. Sally's art works represent human made architectural forms sending signals and messages into space, hoping they reach someone or something to say *I AM HERE*. Sally's art works represent the desire for connection and the need to understand our place in the cosmos.



Issey-Harmony Utama

Add Cake

Coloured pencil on paper

42h x 30w cm

NFS

This work reflects on growing up during a time when digital technology shifted from novelty to something that shapes how we think, communicate and create. My dad belongs to a generation formed before algorithms mediated everyday expression, while my own creative life has developed alongside systems. Prompting 'add cake' to his portrait transformed him into the cake itself. I kept this uncanny result to explore the gap between lived experience and systems where human intention can be misread when meaning is reduced to instructions.



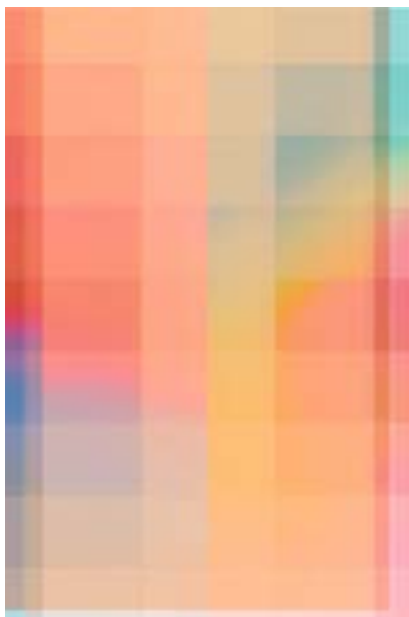
Yuanyuan Wang

43° N

Oil painting on canvas
60h x 50w cm

NFS

I am here at 43° N. Last year I went on a snowboarding trip with friends at Club Med Beidahu Ski Resort in Jilin, China. 43° N references the latitude of Beidahu, also pointing to how memories of travel become mapped through experience. Reflective goggles obscure the riders' identities, while playful objects and snow suits introduce moments of personality, warmth and humour. The work transforms a fleeting moment of friendship on the mountain into a more lasting reflection on place and shared adventure.



Thomas Wawn

Align

Glass printed work
45h x 30w cm

\$2,000

As one attempts to align themselves within the structured framework of society, lines appear, contrasted between individual identity and the rigid boundaries imposed by social structures.



Oliver Whitehouse

Bloodline

Photographs collaged and combined with personal archive material
42h x 29.7w cm

NFS

Bloodline explores the memories that inhabit physical and photographic spaces, inspired by the ancient Chinese practice of 'Mien Shang' (面相): a physiognomic method of mapping personalities and divining the future based on an individual's facial features.

Made using an archive portrait and a photograph taken in China, *Bloodline* displaces the facial features of my tai-gong (great-grandfather) with a fragment of his old home, which reads 'third floor'. The faceless portrait forces viewers to interpret his identity based on the space that defined his past, evoking the powerful influence memory, culture and place have on the subliminal self.



Lachlan Warner

4 Parts being here and noq

Silded cardboard and shellac
99h x 99w cm

\$1,600

I am here, and I am not here. The dissolution of self is played out through the metaphor of fire; the edges of bodily forms are burnt away, those once solid bodies becoming nothing more than smokey clouds that trail across a golden sky. The elemental process of burning reveals to us the truth of impermanence and transformation of the self.



Judy Wong

Arrivals

Acrylic on canvas

30h x 90w cm

\$1,000

Sitting in the airport of a new country. My first time leaving home. The world felt vast and anonymous. But, amidst the rush of the crowd, a single detail grounded me: a gold anklet on a passing woman. It was a silent, unmistakable signature of my own Asian heritage. In that moment, my arrival felt less foreign. This piece explores how identity persists in the mundane; how even in a sea of strangers, a simple cultural thread can stitch a newcomer into the fabric of a new home of many cultures.



Callum Worsfold

Self Portrait with Hands

Oil on canvas

63.5h x 53.5w cm

\$1,500

Self portraits are a crucial part of the painters vocabulary. However, how does one know when a portrait is done using a mirror or a photograph? My answer is to incorporate the mirror directly, breaking the typical artwork-viewer relationship. No longer are you, yourself, looking at the artwork, now you are me, painting the picture for yourself. My painting allows you to step out of your body for a moment and see the world through my eyes, bringing me more actively into the art space in which its displayed. I am here.



Angelina Wu

Quiet Defiance

Water colour, colour paper and acrylic on paper

42h x 29.7w cm

NFS

Quiet Defiance is a reflective self-portrait exploring the tension between calmness and inner strength. Through a steady gaze and composed posture, the figure asserts her presence without dramatic gesture, embodying the quiet but powerful idea of *I AM HERE*. Soft watercolour layers create a sense of vulnerability, while darker tones ground the portrait with subtle intensity. The small jewel on the forehead acts as a symbolic focal point, hinting at self-awareness and identity. The work doesn't demand attention, but insists on being seen, challenging the idea that quietness equals weakness and presenting stillness as its own form of strength.



Gabi Jeeun Yum
The Fortune of Vase

Acrylic paint
76h x 76w cm

\$1,800

Originally from Korea and now based in Sydney, my work draws inspiration from Minhwa, traditional Korean folk painting that carries wishes for protection, happiness, and prosperity. Through this visual language, I reinterpret symbolic imagery in a contemporary context. My paintings often reflect a quiet sense of longing and belonging shaped by migration. Living between cultures allows me to see both the past and present simultaneously. *I AM HERE* expresses not only my physical presence in a new place, but also the emotional landscape I carry with me. Through painting, I create a space where memory, identity, and hope coexist.



Lucila Zentner
Youth of Spring

Oil on canvas
90h x 90w cm

NFS

Youth of Spring comments on the optimism of youth and the start of every human's 'Springtime'. To me, this 'Springtime' is characterised by the idea of self as an independent human with not just rights but also the realisation of responsibilities within a larger cultural context. To be a part of group of equals, you must all play by the same rules. Inner life, identity and sense of self exist with great freedom only when this constraint is met.

Minghua Xiang
Fusion/融

Ink and mineral pigments on canvas
70h x 100w cm

\$1,200

I AM HERE manifests in *Fusion/融* as a fluid dialogue between Taoist philosophy and the multicultural landscape of Gadigal Country (Sydney). By inviting gravity to co-author the ink's trajectory, I explore a state of 'Becoming' where cultural boundaries permeate like biological membranes. This meditative act of 'Wu-wei' reflects my lived experience as a Chinese-Australian artist seeking symbiosis within a diverse society. Here, identity is not a fixed label, but a continuous flow that overflows and reconstructs – creating a 'place' where narratives intersect and transcend single cultural perspectives.





Yiran Zhang

Under My Red Umbrella

Digital illustration, archival pigment ink print on 310gsm cotton rag paper, framed
29.7h x 42w cm

NFS

In this work, I respond to *I AM HERE* through a quiet moment at home. Sitting in my small backyard, surrounded by greenery, I feel a sense of calm and ease. The red umbrella marks my presence gently – not as a loud statement, but as a simple reminder that I belong in this space. Reading, resting, and listening to the stillness around me become small rituals of being. For me, *I AM HERE* is about finding comfort in everyday life, and feeling at home within the natural environment that surrounds me.



Jiabao Zhao

Knights of Elements

Digital sculpture artwork
rendered video
3 minutes

NFS

Knights of Elements is a video generated from a series of digital sculptures that merge Eastern and Western symbolic systems. Inspired by the horse in Chinese chess and the knight in Western chess, the works reinterpret the five elements – wood, fire, earth, metal and water, through contemporary digital forms. Six sculptures form a sequence of environments exploring movement, strategy and cultural exchange. Still frames from the series were presented as six banner artworks for the City of Sydney Lunar New Year commission. *I AM HERE* reflects the presence of cultures intersecting and evolving within Sydney's shared urban space.



Lyra Zhu

Unwrapping time

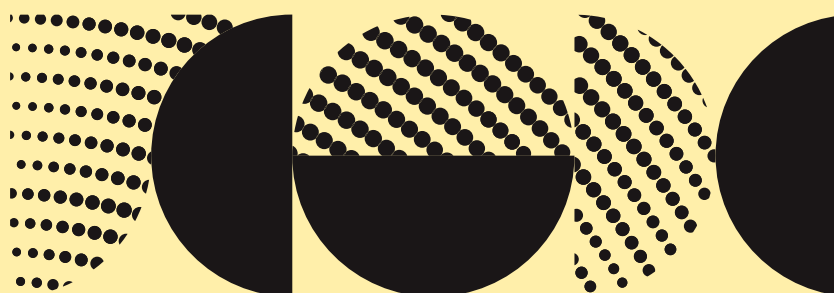
Acrylic paint
40h x 80w cm

\$2,500

The White Rabbit candy, a familiar symbol from my childhood in China, holds a quiet sense of nostalgia and shared cultural memory. By enlarging and reimagining this everyday sweet, the work transforms it into a container of personal history. Like unwrapping a piece of candy, memories unfold slowly, revealing moments from the past that continue to shape who we are today. Living in Australia, these memories travel with me, connecting my childhood and cultural roots with the life I build here. In this way, time, memory, and identity quietly unfold together.

I AM

HERE





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