

DAREBIN

ART PRIZE

2026

A MESSAGE FROM OUR DIRECTOR

We are honoured to host this formidable biennial art prize at Bundoora Homestead Art Centre, exhibiting some of the most outstanding contemporary art being made across the country.

The Darebin Art Prize is bound by no uniting theme, medium or genre. Instead, it offers this; a glimpse into the ideas, curiosities and concerns of our time, being interrogated, flirted with and reflected back at us through fifty-three distinct artworks.

We welcome you to immerse yourself in this rich array of thought and expression. Tell us what resonates with you by voting in the People's Choice Awards.

Leah Crossman
Gallery Director, Bundoora Homestead Art Centre

The staff of Bundoora Homestead Art Centre acknowledge the Wurundjeri Woi-wurrung people who are the Traditional Owners and custodians of this land. We recognise their continuing connection to land, water and culture. We pay our respects to Elders past and present, and recognise the rich traditions and continuing creative cultures of all Aboriginal and Torres Strait Islander peoples of Australia.

Abbra Kotlarczyk
Abdul-Rahman Abdullah
Alexandra Kirwood and
Stanton Cornish-Ward
(HIBALL)
Alice Wormald
Amalia Lindo
Amy Carkeek
Annika Koops
Ara Dolatian
Aylsa McHugh
Benjamin Bannan
Bianca Hester
Britt Salt
Callum McGrath
Carly Fischer
Caroline Walls
Casey Jeffery
Cyrus Tang
Damien Shen
Darcey Bella Arnold
David Rosetzky
Deanna Hitti
Ella Dunn
Elyas Alavi
Ena Grozdanić
Felix Oliver
George Cooley

Grant Nimmo
Guy Grabowsky
Hugo Blomley
Jacqui Shelton
Jessica DiCosta
Joseph Blair
Julien Comer-Kleine
Katie Paine
Kym Maxwell
Mandy Quadrio
Matthew Asling
Nick Devlin
Nikki Lam
Oliver Hull
Pearl Austin
Pia Johnson
Setareh Hosseini
Shannon Lyons
Shoufay Derz
Simon Degroot
Steven Bellosguardo
Tara Denny
Thang Do
Tim Woodward
Virginia Keft
William Versace
Zainab Hikmet

JUDGES

Amita Kirpalani, Curator, Contemporary Art, National Gallery of Victoria
Nicholas Mangan, Artist, Associate Professor of Fine Art, Monash University
Sarah Werkmeister, Curator, Bundoora Homestead Art Centre

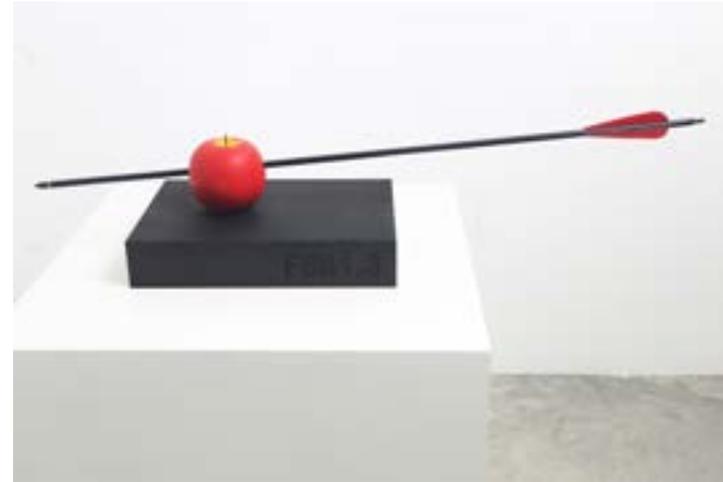
Abbra KOTLARCZYK
Love Triage I & II 2024

hand-perforated and earth-impregnated paper, graphite powder, rice glue, water, hole-punched awagami and mingeshi squeeze papers using casuarina she-oak seed pods, natural dyes of casuarina she-oak, Australian bluebell, sage and borage, polymer clay, rare earth magnets, dried poa grasses, soil and metal
Courtesy of the artist



Love Triage I & II are a pair of visual poems about desire and ecological change. The text mimics personals ads in a newspaper, through which people seek love, romance or companionship. This element of the work is inspired by the late artist and activist David McDiarmid's text-based series *Rainbow Aphorisms*.

These works make use of language play and double meanings to draw connections between ecological terms and queer references. 'Triage' (which means 'emergency') replaces the word 'triangle' to suggest cycles of separation and desire between three imagined characters. The terms 'she-oak', 'hornfels' and 'clastic dike' (dyke) refer to plants, rock types and rock formations that are imagined having equivalent queer terms. The works are made using the natural materials they represent, so that the earth and trees themselves are present.



Abdul-Rahman ABDULLAH
Apfelschuss 2024

stained & painted wood, carbon fibre & steel arrow. Edition 3/3
Courtesy of the artist and Moore Contemporary, Boorloo Perth

"In the Stith Thompson Motif Index, the most comprehensive index of folkloric motifs, the following passage is indexed as F661.3: 'skilful marksman shoots apple from head.' In folklore, the motif nearly always occurs in the form of the archer being ordered to shoot an apple from their own child's head.

This work furthers my interest in the relationship between language and ideas. How words, or in this case an indexical code, can signpost larger ideas. Like all relationships, language is transactional and we necessarily lose in order to gain.

The implications of casting human action as mere pieces of information is more horrifying. The reality of shooting an apple off any child's head is beyond description. Reducing acts of cruelty to mere data allows for the kind of industrialised violence that defines humanity today."

- Abdul-Rahman Abdullah



**Alexandra KIRWOOD and Stanton CORNISH-WARD
(HIBALL)**

Composition for Mnemosyne 2024

two-channel 2k video, stereo sound, 7 mins, 24 secs
Courtesy of the artists

Alexandra Kirwood and Stanton Cornish-Ward (HIBALL) are an artist duo who use video, images, and installations to explore how new technologies change our lives, feelings, and memories.

Composition for Mnemosyne is a two-screen video artwork focused on our growing relationship with artificial intelligence (AI). On one screen a youth choir sings a piece created with the help of AI and composer Mitchell Mackintosh. This turns computer-generated sounds into human voices. On the other, a group of teenagers move through post-industrial and militarised landscape in Mulubinba (Newcastle), including old WWII gun sites, abandoned army barracks, and a nearby fighter jet training base.

Instead of giving clear answers, the work prompts viewers to think about how technology shapes their world and what it means to coexist with it.



Alice WORMALD
View of tulips
filled with hope
but about to be
past their prime
2025

oil on linen
Courtesy of the artist
and Daine Singer,
Narrm Melbourne

Alice Wormald's paintings explore observation, perception and natural forms. She collects pictures from nature, gardening and homemaking books. These are combined with coloured paper to make three-dimensional collages. The artist uses the collages as source images for her paintings.

This painting is part of a recent body of work featuring curtains and drapery. In it, Wormald uses the shape of curtains as a framing device. Beyond the curtains is a scene of tulips, which are in the final stages of full bloom. The composition creates a threshold within the image, like a window onto a private garden. The shadows, negative space, and layered forms disrupt the reading of depth and space. Wormald uses these devices to explore ideas of intimacy, interiority and uncertainty.

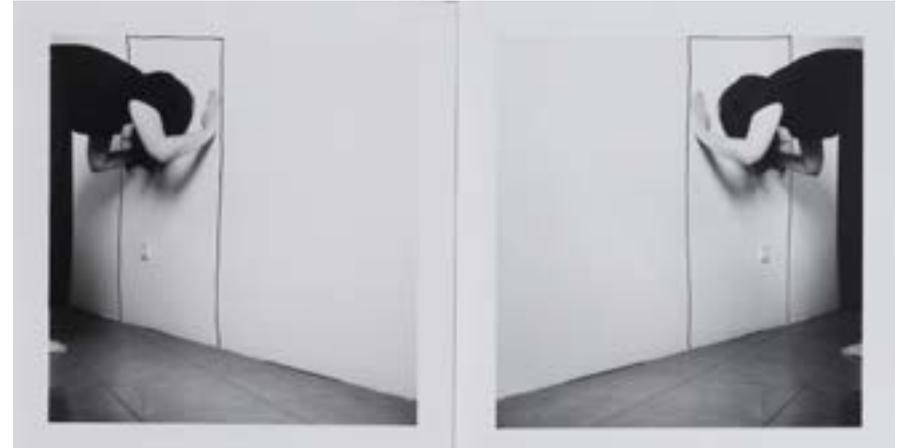
Amalia LINDO
Terraform
(*Sociedad*
Química y
Minera de
Chile: -23.5000,
-68.2500) 2025

UV polymer resin,
acrylic paint, framed
in PETG filament
and aluminium
Courtesy of the artist
and Haydens, Narrm
Melbourne



Terraform (Sociedad Química y Minera de Chile: -23.5000, -68.2500) combines gaming aesthetics with mapping tools. The forms resemble circuit boards, terrain models, and 1990s electronics. The work is modelled from 'Light Detection and Ranging' (LiDAR) and 'Digital Elevation Models' (DEMs). These technologies are used to measure, map, and model landscapes.

Terraform was developed during a year of research in the Atacama Desert in Chile. This research explored the impacts of lithium mining on land, water, and local communities. The Atacama is a major source of lithium used in batteries for phones, electric cars, and digital devices. The work references the evaporation ponds of 'Sociedad Química y Minera de Chile' (SQM), one of the world's largest lithium producers for "green" technologies. This work adopts the consumable design of gaming interfaces. It highlights how battery-powered technologies hide their human and environmental costs.

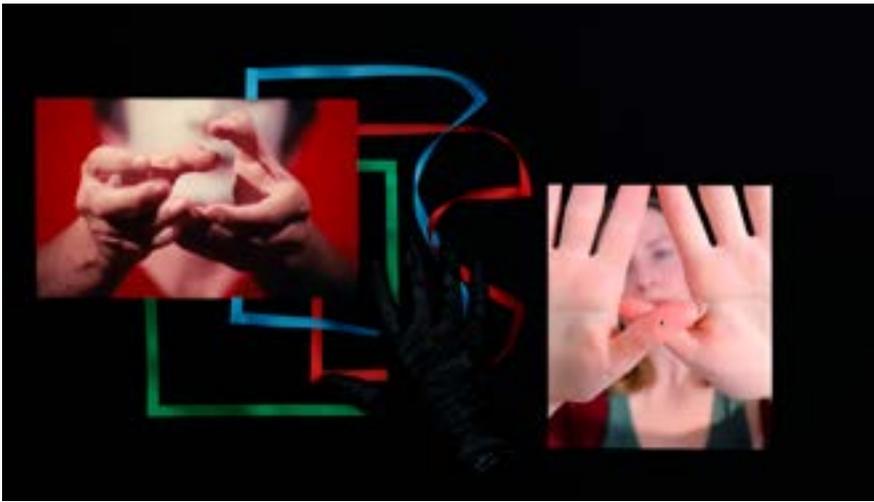


Amy CARKEEK
Fora/Dentro/Out/In 2025

silver gelatin print with ink
Courtesy of the artist

Fora/Dentro/Out/In is from the series *Estudo de uma Parede Interna (Study of an Inner Wall)*. Reflecting on the work of Portuguese artist Helena Almeida (1934–2018), Carkeek considers the female body within the confines of her studio in Lisbon. She uses photography to disrupt the boundaries of the body and the image, and she does this through performed and repetitive actions.

In this image, the studio wall acts as a barrier. The hand-drawn lines imply the interplay between interior and exterior, highlighting both possibility and limitation. Even though the artist's body fails to move beyond the wall, it persists as an assertion against the limitations placed upon it.



Annika KOOPS
Hand in Glove 2025

single-channel 4K digital video with sound, 10 mins 40 secs
Courtesy of the artist

Hand in Glove employs the tragicomic grammar of mime to explore how digital technologies imitate life. From Pierrot's hapless melancholy to Charlie Chaplin's industrial modernity, the mime has served as an avatar of alienation.

The film follows a CGI figure whose movements trace mime's lineage. Examples stretch from Commedia dell'Arte traditions to contemporary examples in motion capture, social media performances, and the repetitive loops of Non-Playable Characters (NPCs). Through its particular movement, mime embodies a structural critique of image production. The mime is positioned as a deeply ambivalent figure. Servile yet anarchic, charismatic yet anonymous. One is never sure if their play is enjoyed or enforced, reflecting the free labour that underpins digital economies. The work enacts a tension between these two possibilities. One in which mime is a form of tacit, embodied knowledge and the other, much less hopeful perspective, in which that same embodiment is performed as a survival skill.



Ara DOLATIAN
Monstrous 2025

earthenware, glaze, oxide,
textiles, adhesive
Courtesy of the artist and
THIS IS NO FANTASY, Narrm
Melbourne

Inspired by Mesopotamian female deities, queens, and poetry, this work explores hybrid figures that are part human, part animal, and part monster. These figures do not fit into fixed categories and suggest new ways of thinking about the body. Their mixed forms challenge familiar ideas and question systems of power that limit imagination, identity, and authority.

In this work, the monster is not only a symbol of fear. Instead, it represents resistance and strength. The monster stands for those who are often pushed aside, including women, queer people, and others seen as different. By focusing on these monstrous bodies and voices, the project explores questions of gender, power, and exclusion in both ancient Mesopotamian culture and the world today.



Aylsa MCHUGH
An Bogha (The Arch) 2025

dye sublimation print on velvet
Courtesy of the artist

An Bogha (The Arch) is part of an ongoing series in which the artist uses found photography and collage to create uncanny scenes. Informed by her exploration of the unknowable and otherworldly, she combines images to reveal hidden correspondences.

This work merges a modified image from an exercise instruction manual with images from a book on stagecraft. While paying tribute to the potency of the source material, McHugh creates compelling alternate worlds. These scenes refuse to settle into a single reading. They provide an opportunity for viewers to explore the unstable threshold between reality and artifice, the visible and invisible and the known and unknown.



Benjamin BANNAN
Sebastian and Irene with up-down-arrow 2025

carbon-paper transfer on primed MDF
Courtesy of the artist

Saint Sebastian was a Roman soldier executed for his faith. His body, pierced by arrows, symbolised both pain and healing. Over time, artists depicted his youth and beauty, making his image more erotic. This reimagining turned Sebastian into a symbol of secrecy, persecution and homosexuality. During the AIDS crisis, he became a saint linked to illness and queer identity. This established him as a strong, yet debated, symbol of suffering and resistance.

Here, carbon-copy methods combine 17th-century painting with online images, like emoji arrows. The artist reduces Sebastian to basic elements: arrow, wound, man and woman. They show how symbols express identity online, especially in queer communities. Through combination and reproduction, the work shows history as something fluid. Like Sebastian, these images and symbols change and gain new meanings over time.



Bianca HESTER
Extinction Lines 2024

two-channel HD video with sound, 5 mins 18 secs, looped audio modified from field recordings made between 2022–24.
Courtesy of the artist and Sarah Scout Presents, Narrm Melbourne
Photo: Jacquie Manning

Extinction Lines is a video made on Dharawal land of the Wodi Wodi Nation in NSW. The work focuses on the Permian-Triassic extinction line. This is a geologic boundary visible in the Illawarra escarpment. It marks Earth's greatest mass extinction 252 million years ago.

This boundary, characterised by a sudden disappearance of plant life, reflects ancient climate shifts. These were driven by intensified carbon in the atmosphere—echoing current ecological crises. Beneath this line lies the Bulli coal seam, formed from *Glossopteris* forests of Gondwana. It has been mined since 1877, fuelling industrial development and ongoing energy production.

Extinction Lines explores a layered terrain where deep time ecologies meet extractive economies. It reveals intersections of geological and colonial histories. This work invites reflection on fossil fuel dependence and the entangled legacies of land, climate, and extraction. It foregrounds our debt to geologic forces and the urgency of re-imagining our place within them.



Britt SALT
Weaving Without Weft (After Gego) 2025

cotton, steel, stained
Tasmanian ash
Courtesy of the artist
Photo: Astrid Mulder

Weaving Without Weft (After Gego) is a riff on a series of artworks by the Venezuelan artist Gego. Throughout the 1970s and 1980s, Gego made wall-mounted wire forms which she called *Drawings Without Paper*. The quality of the wire lines in these works was fluid and expressive, like a drawing. Yet, they occupied space like a sculptural form. Similarly, Salt's artwork defies classification. It exists somewhere between drawing, sculpture, tapestry, and object.

Weaving Without Weft (After Gego) looks like part of a woven tapestry. But it is missing an important element. It has vertical threads (called the warp), but no horizontal threads (the weft) that usually hold a tapestry together. Because of this, the structure looks unstable, as if it could fall apart at any moment. Its threads sway in space as people move around.

Salt's artwork is an uncertain structure with an ambiguous nature. It encourages the viewer to reconsider the physical world around them - its truths, forms, and ability to change before our eyes.



Callum MCGRATH

How to Build the Future (Hogan) 2024

single-channel black and white HD video, 14 mins 43 secs
Courtesy of the artist

How to Build the Future (Hogan) follows the legal battle between Hulk Hogan and US gossip site, Gawker Media. In 2012, Hogan sued *Gawker* for releasing a sex tape without his consent. The film reveals that the tech billionaire Peter Thiel helped fund the lawsuit.

The story is set against a re-cut of the 1987 WrestleMania match between Hulk Hogan and Andre the Giant. *How to Build the Future* traces the history of these events to examine links between politics, the free press, and personal conflict. The video asks how personal motives can cross political lines and how governments, companies and the ultra-wealthy use power to shape historical truths.



Carly FISCHER

I had dreams of life that were lost in empty space 2025

pine, concrete, fixings,
adhesives, acrylic paint
Courtesy of the artist
Photo: Edwina Stevens

I had dreams of life that were lost in empty space reflects on the influence of Minimalist sculpture on everyday objects.

The sculpture draws on the kind of mundane, misbehaving Minimalism found accumulating in the corner of IKEA warehouses. In these spaces, building materials merge with storage solutions and packaging, creating temporary assemblages. These accumulations reference the industrial zones and objects that inspired Minimalist sculpture in the 1960s and 1970s.

This work explores the overlaps between form, materiality and context specific to these peripheral spaces and objects. In the sculpture, discarded besser blocks and polystyrene is recreated as a slick reproduction in concrete, wood and paint. Caught in a circular stasis, the work becomes a sculpture of itself, reflecting on the materials, processes, histories and mundane contemporary objects that inspired it.

Caroline WALLS
A Love of Some Kind 2024
oil on linen
Courtesy of the artist



A Love of Some Kind shows the quiet, intense connection between two women. The figures are shown kissing in a close embrace. Tightly cropped within the bounds of the canvas, the viewer is invited into the moment with them. The work holds both tenderness and longing to suggest the care and devotion between the two women.

Working with thin, translucent layers of oil paint, the artist captures sapphic love as something sacred and tender. The forms of the women softening into warm golden light provide a gesture of recognition, refuge, and closeness that glows from within.



Casey JEFFERY
Barrier or Breakthrough 2025
oil and acrylic on pine triptych
Courtesy of the artist and LON Gallery, Narm Melbourne

Jeffrey is interested in the way everyday domestic surfaces can hold memories, stories and secrets. Using torn wallpaper, her painting reveals what lies beneath. It hints at the hidden histories and personal moments within a home.

Wallpaper patterns are more than decoration. They reflect culture, social class and the measurement of time. When wallpaper is torn, it draws our attention. It seems to promise truth-seeking, yet reveals only another layer. This space between hiding and revealing creates tension and invites us to look more closely.

Through painting, the artist slows down time and focuses on fragile, ordinary surfaces. By doing so, she turns them into spaces for reflection, where small details can grow into deeper meaning.

Cyrus TANG
*Crystalline
Echoes - High
Atlas 2025*

sublimation print on
metal
Courtesy of the artist
and Arc One Gallery,
Narm Melbourne



Cyrus Tang explores the instability of remembrance, and this new body of work continues her ongoing investigation into presence and absence. In her practice, photographs often replace lived experience, becoming a primary way memory is constructed and recalled. By layering photographic images until they dissolve into abstraction, Tang prints them onto metal and reconfigures them through cutting and folding into crystalline sculptural forms. This process foregrounds the tension between the ephemerality of memory and the solidity of sculpture, reflecting how memories fade, fragment, and transform over time.

This body of work draws inspiration from the High Atlas Mountains in Morocco and is shaped by the visual recollection of hundreds of photographs taken during extended hikes toward the summits. Transformed into folded metal structures, the images evoke both crystalline formations and architectural landscapes, oscillating between natural and constructed forms.



Damien SHEN
NGARRINDJERI / KAURNA
My Cuzzy Nate and the 654 Club 2025

single-channel video, 5 mins 31 secs
Courtesy of the artist and MARS Gallery, Narm Melbourne

My Cuzzy Nate and the 654 Club is a new video work by esteemed artist Damien Shen. It combines storytelling and magic with Aboriginal excellence and optimism. The multi-part card trick, *Sam the Bellhop*, was created in Chicago in the 1930s. It was made famous by the legendary magician Bill Malone.

In this work, the trick is adapted and performed by the artist, in the guise of a professional magician. He performs for an audience of Aboriginal spectators. The intricate, expertly timed script of the trick is updated to become a story of Aboriginal joy and celebration. Using culturally authentic slang, the artist prompts genuine, unrehearsed reactions.

This work was inspired by Shen's childhood fascination with stage magic. It provides important cultural diversity to the predominately white history of stage magic.

Shen's work is instilled with a sense of joy and wonder, frequently returning to childhood imagery and experiences.



Darcey Bella ARNOLD
Fruit of Chance (figure) 2025

polystyrene foam, polyurethane polymer, synthetic polymer, cotton fibre, flocking, varnish
Courtesy of the artist

This project, *Fruit of Chance* draws on Surrealist artist Georges Hugnet's readymade *Le fruit du hasard* 1932, in which an orange peel was placed within a shallow box. Hugnet recontextualised everyday objects through language, chance, and poetic disruption.

The use of an object as commonplace and perishable as orange peel reflects the Surrealist aim to unsettle expectations. It elevates the banal to the uncanny. The artwork title invokes both the literal fruit and the metaphorical "fruit" of chance. It foregrounds concerns with accident, automatism, and the subconscious.

Fruit of Chance digitally translates Hugnet's gesture from archival documentation to sculpture. The artwork uses polymer fabrication, carving, and hand-finishing. It extends a pathway of material and linguistic experimentation in a contemporary setting.



David ROSETZKY
Self Esteem (Kevin) 2025

archival Inkjet prints (diptych)
Courtesy of the artist and Sutton Gallery, Narm Melbourne

Self Esteem (Kevin) is an analogue double-exposure photographic diptych. The work pairs a portrait of artist Kevin Chin with an image of his handwritten words. The text is a quote drawn from our recorded conversation about identity and belonging.

This work was developed as part of my ongoing project, *Message Thread*, which explores queer identity in relation to place and community.

Self Esteem (Kevin) reflects on how self-esteem, vulnerability, and connection are expressed through both physical presence and personal language. This series continues my interest in portraiture as a collaborative act — one grounded in empathy, exchange, and trust.



Deanna HITTI

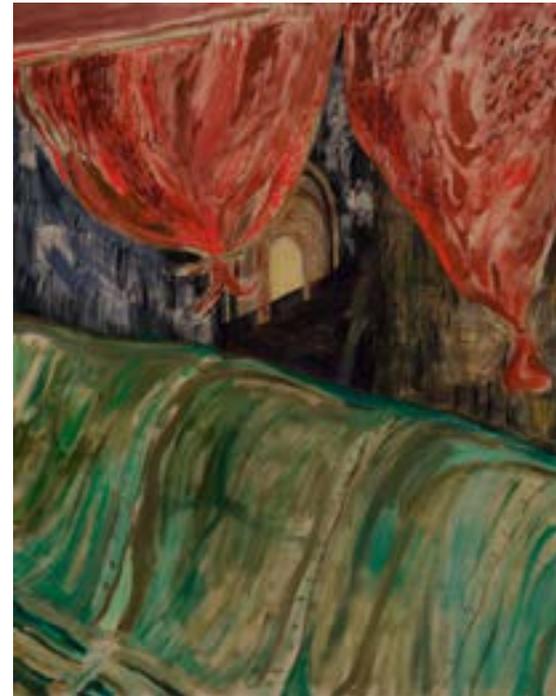
K is for Kitab Tabakh (cookbook) 2025

artist book: cyanotype and screen printing housed in its own Solander box
 Courtesy of the artist

K is for Kitab Tabakh (cookbook) is an artist book exploring the cultural and linguistic layering of my bi-cultural upbringing in Australia. It features instructions for making decorative celebration cakes, specifically using piped Royal Icing. The book acts as a site of shared knowledge between my mother and me.

Each instruction is presented in both English and Arabic. Latin letters spell Arabic words, and Arabic script forms English instructions. This interplay of language and form reflects the duality of living between two cultures. It turns a traditional cookbook into a visual conversation about identity, memory, and intergenerational exchange.

K is for Kitab Tabakh is seen here as a unique state artist book, presented in a custom-made solander box. The work comprises 75 folded sheets. Each sheet is printed on both sides using a combination of cyanotype, screen printing, and chine-collé processes.



Ella DUNN

The sun goes down, I look out and see you 2024

oil on linen
 Courtesy of the artist and Sophie Gannon Gallery, Narrm Melbourne

"The sun goes down, I look out and see you depicts an intimate moment of observation, a figure seen through a window, cast in shadow. The work draws on a memory from time spent overseas, recalling the quiet act of watching someone I loved as they looked elsewhere. I was interested in capturing the stillness of that moment, the space between presence and distance.

There is something universal in witnessing another person lost in thought, whether familiar or unknown. Through this work I wanted to evoke the gentle rhythm of evening light, the movement of curtains in the air, and the quiet comfort found in proximity without words."

- Ella Dunn



Elyas ALAVI

We, of Secrets Kept Hidden 2024

gold leaf, iron, steel, prints on velvet

Courtesy of the artist. Commissioned by 4A Centre for Contemporary Asian Art. Photo: Christian Capurro

Inspired by religious and cultural ceremonies known as Alam processions—rituals the artist has participated in and witnessed in Afghanistan, Iran, and Pakistan—this work unfolds through a rich tapestry of symbols, poetry, body language, and shared community codes. It reflects on the lived experiences of queer Muslim communities and their contributions to shaping and creatively enriching these ceremonies.

The work tells an intimate story drawn from the artist's own life. It is decorated with illustrations, drawings, and poetry, alongside censored poetry by queer poets writing in Farsi/Dari. Together, these elements reveal how queer identities and contributions have often been overlooked or reduced to a single narrative, leaving queer bodies and voices invisible, hidden, or erased from public history.



Ena GROZDANIĆ

Sabotage in seven acts 2025

single-channel 4k video with sound, 21 mins

Courtesy of the artist

Sabotage in seven acts considers the grief caused by a vanishing river system. Exploring the loss of the river on an individual and collective level, the film contemplates how an attachment to place might inspire climate action.

The film builds on the artist's personal connection to the Sana River in Bosnia and Herzegovina. It explores the emotional, psychic and material dimensions of this attachment; and speculates on the possibilities of direct action to save this river system. *Sabotage in seven acts* focuses on people rebelling on the frontlines, away from centres of commerce and governance. It asks: Should we not all engage in minor and major acts of sabotage? Does the disappearance of rivers not call for sustained insurgency?



Felix OLIVER

Gavain 2025

handmade blackwood
frame, Giclée print
Courtesy of the artist

“My studio practice reveals a hint of closeness that never wholly arrives. I investigate ways that built objects can stage, distort, or mimic sensations of reminiscence. I construct the photograph as a container for memory. Not just as a static image, but as a mutable surface, a vulnerable record, a crafted resemblance.

My fabricated windows hold something off-kilter, both familiar and disjointed. My work acts as a trajectory into an unusual elsewhere. A stand-in for unmarked vaults of recall.

Like craning to reach into a dream from the night before, the work becomes a trace, a record of feeling.

I was here before, I'm sure of it."

- Felix Oliver



George COOLEY

YANYUWA

Painted Desert Country 2025

acrylic on masonite board

Courtesy of the artist and Umoona Community Art Centre, kupa-piti
Coober Pedy

George Cooley is a senior man and community leader from Coober Pedy. He holds leadership positions across the Umoona and Coober Pedy communities and is a talented artist and opal miner. George paints the landscape surrounding his Country, particularly the Breakaways, an important site 25km north of Coober Pedy, known for its spectacular hills, mesas and plains.

George says: “My story is about the painted desert landscapes, landscaping of country and the environment of Coober Pedy. I've been living in Coober Pedy since 1958. I try to capture the beauty of the ochre colours around the country I love. Granite rocks, hills, mulga scrubs. The way the colours change in different seasons, the red dirt as you go further north. As an opal miner, I also capture the brilliant colours of the opals and the way it blends in with the ochre shades. Using these colours reminds me of living on Country and the many campsites that we used to visit when the old people were still around.”

Grant NIMMO
*Within the
dream's tunnels*
2024

oil on linen
Courtesy of the artist
and Daine Singer,
Narm Melbourne



Grant Nimmo's work explores the legacy of European landscape painting through an Antipodean lens. Each painting depicts a forest scene from landscapes Nimmo has encountered. He has described the process of walking into nature as "the point when the painting begins". Nimmo recalls these experiences of natural beauty, as well as the uncanny feeling these untouched spaces produce.

Nimmo's paintings delve into the ambiguous relationship between nature and its observer. His work evokes the sublime tradition of landscape painting, mingling feelings of awe and dread. Nimmo's forest scenes appear devoid of human presence, yet alive with unseen energies and historical hauntings.

Nimmo's work to date has focused on the forests of Australia, Aotearoa and Scotland, informed by Celtic and Australian folklore and myth.



**Guy
GRABOWSKY**
After image 2025
archival inkjet
photograph on cotton
rag paper
Courtesy of the artist

After image was created in New York City and captures a cinematic billboard in Times Square at dusk. A trembling grid of illuminated dots, intermittent dead pixels and distorted spatial fields has been translated as a photograph. *After Image* is resultant from Grabowsky's fascination with the analogue and digital narrative.

Grabowsky explores an expanded field of photography. Allusive and layered photographs arise from rigorous process and range from the pictorial to the abstract, incorporating a lexicon of drawing. They are constructed with and without the camera. Grabowsky also integrates numerous technologies, including the darkroom, Xerox machine and flatbed scanner.

These methods of transformation reveal themselves, posing questions about what a photograph can be.

Hugo BLOMLEY

untitled 2025

fibreglass, bronze

Courtesy of the artist and Neon Parc,
Narm Melbourne

Hugo Blomley is an artist who makes sculptures. He uses materials like fibreglass, wax, bronze and automotive paint to create smooth surfaces and mechanical shapes. His work echoes the body, the industrial, and the medical - yet deliberately evades clear interpretation.

Blomley's work captures this moment of suspended recognition, in which the desire to comprehend the sculptures becomes an active force in viewing them. This ambiguity lingers beyond the initial encounter, leaving open-ended questions about the origins and evolution of each piece.



Jacqui SHELTON

Tú Féin 2025

digital video, 10 mins, 33 secs, mirror acrylic

Courtesy of the artist

A poet works on translating the language of fish, writing lists of words and their translations. They want to communicate with fish about the forthcoming catastrophe of the future. This work references the wisdom of fish in Irish folklore, salmon farming, wordlists of Indigenous language, and Irish poetry. Structured in chapters, the film threads a connection between commercial fish farming and the hyper-production of inspiration that the creative and knowledge industries produce.

Tú Féin continues the artist's work with Irish language learning and preservation. Shelton learns Irish language to unlearn the histories she has been taught and to propose alternative possibilities. In Irish, 'tú féin' means 'you yourself', foregrounding the viewer's responsibility in knowledge seeking.



Jessica DICOSTA

KOMA 2024

video, 10 mins 33 secs

Courtesy of the artist

KOMA captures the poignant transformation of a small town amidst gentrification as it navigates the delicate dance between progress and preservation. Through an observational lens, it reflects on the evolution of local identity as the physical world evolves. The work is not a lament, but a witness to the resilience of place, the fragility of memory and the human impulse to both build and belong.



Joseph BLAIR

Sky Study 03 2025

pigment print, video still composite from an unsecured IP surveillance camera

Courtesy of the artist

To create *Sky Study 03*, Joseph Blair accessed the controls of an unsecured IP surveillance camera and turned it toward the sky. Panning across the camera's full range, he saved a frame at each position. The frames were then layered into a single composite image.

The work considers the constant use of surveillance in everyday life, and what happens to images after they are made. Footage is recorded, processed, and stored as routine output. It is usually reviewed later, when an incident directs attention back to it. Unease comes from the gap between constant capture and unclear oversight. In his wider practice, Blair uses archives, technology and surveillance. He traces how images persist and shift between document and speculation.

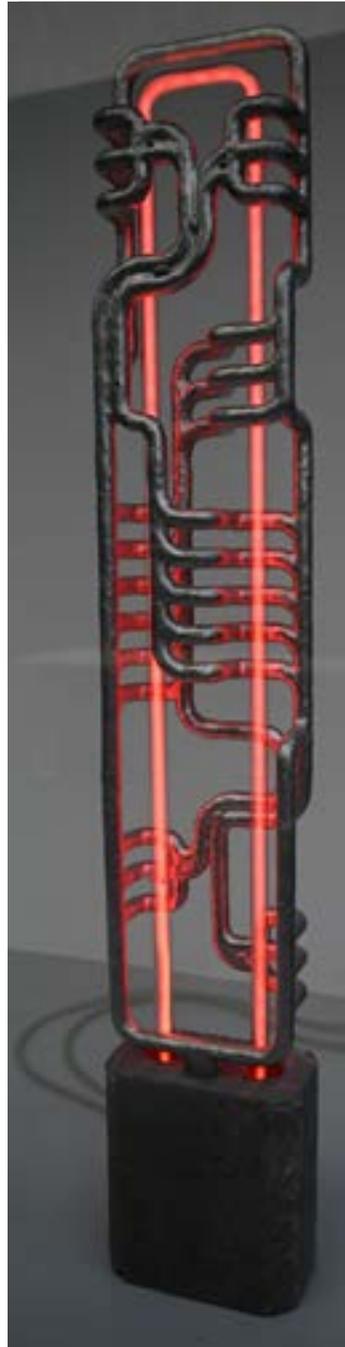
Julien COMER-KLEINE

Taniwha 2025

cast aluminium, neon
Courtesy of the artist

Taniwha is a sculpture inspired by the natural geothermal forces and industrial systems found around Rotorua, Aotearoa. It mimics the pipes and vents used in geothermal power plants, which move heat and gas from underground to the surface. Made from cast aluminium, it is lit from inside with neon gas.

As a Ngāti Rangitihī and Te Arawa Māori artist, Comer-Kleine sees these systems as living bodies. In Māori culture, a taniwha is a powerful being, linked to natural places such as rivers, lakes, and geothermal areas. Here, the sculpture embodies a taniwha. It represents the unseen geothermal energy moving through the landscape and the industrial systems built around it. By combining aluminium and neon, *Taniwha* acts as a conduit rather than a machine. Instead of extracting energy, the sculpture holds and carries it within its form. Light, gas, and other materials work inside the structure, allowing geothermal energy, or mauri (life force), to exist within the work.



Katie PAINE
A Circular Exchange (Diptych)
2025

archival Inkjet print,
Tasmanian Oak frame.
Edition 2/5
Courtesy of the artist

Katie Paine's art practice explores how images and text shape our understanding of the world. Her photographic series *A Circular Exchange* considers historical communications technologies by re-working archives. Some of her source material comes from the State Library of Victoria and the Deutsches Museum in Munich.

Using assemblage and still-life photography, Paine builds fractured narratives. Semaphore signals mingle with written correspondence, maps with telephones and early electrical apparatuses. This work furthers the artist's research into the invisible infrastructures that shape our experience. They examine how technologies shape, distort, and poeticise ideas of connection, distance and translation.



Kym MAXWELL

Territorial Strongholds 2025

watercolour and soft pastel on paper
Courtesy of the artist

Depicting flowers and plants native to Palestine, *Territorial Strongholds* positions the artist as a digital witness to colonisation from a distance. This work draws on sources found through alternative media, showcasing images from the region. These include images of botany, a playground at the Palestine Institute for Biodiversity and Sustainability, and a soldier's video of a conflict on a soccer pitch.

Maxwell is a settler artist in Australia. She focuses on education, childhood, and social space. She considers how institutional frameworks influence play and public space. She shows how destroying public spaces meant for joy and community can be a tool of oppression, as spaces for play also help people heal from trauma. The artwork highlights that when conflict causes the loss of civic spaces, it takes a heavy toll on the community.



Mandy QUADRIO
TRAWLWOOLWAY &
LAREMAIRREMENER
s-kin 2024

kangaroo hide, kangaroo
tails, woven river reed
Courtesy of the artist

s-kin is made of kangaroo hide and tails to reference the vulnerability and violation of colonised Indigenous women's bodies. This work draws on Quadrio's kinship with, and respect for, the kangaroo as an ancestral creator of the Palawa people. The materials used claim the sensuality and strength of those same bodies.

The see-through quality of the animal hide works like a thin barrier between a person's private feelings and how others see them from the outside. Through this intimate social relatedness, Quadrio wears her *s-kinship* proudly.

**Matthew
ASLING**

Nineveh 2025

acrylic and 9 karat
gold on upholstery
fabric, tarpaulin
and ply

Courtesy of the
artist and Daine
Singer, Narrm
Melbourne



Matthew Asling is an Australian Assyrian multidisciplinary artist based in Narrm Melbourne. His work explores diaspora, cultural survival, and displacement. He draws on his Assyrian Australian identity and his family's history of migration. His practice reflects the lasting effects of genocide and religious persecution on the Assyrian community.

Asling often works with everyday materials instead of canvas. These include tarpaulin, gauze, and burlap. The materials show signs of use and wear. He stitches, irons, and adds Assyrian Neo Aramaic text to the surfaces. Through this process, the works carry memory and lived history.

His work focuses on the balance between fragility and strength. The surfaces are broken and layered. They reflect loss, repair, and survival. The works do not offer clear answers. Instead, they invite viewers to think about belonging, identity, and what it means to live across generations in diaspora.



Nick DEVLIN

Last Refuge 2025

synthetic polymer paint on
canvas flag

Courtesy of the artist and
VOID Melbourne, Narrm
Melbourne

Photo: Andrew Curtis

Last Refuge takes its title from the saying, "Patriotism is the last refuge of a scoundrel." In this work, the Australian flag is altered—its colonial images erased—challenging commonly held views and dominant narratives. Hung vertically, with two eye holes cut into the fabric, the flag acts as a mask, representing concealment and complicity.

Last Refuge prompts viewers to think about how symbols can be mobilised and manipulated. This piece responds to recent social and political events in Narrm/Melbourne and around the world. It reflects on identity, national myths, and how visual culture shapes collective memory.



Nikki LAM
***Retrograde* 逆行 2025**

two-channel, 4K digital video with sound, 29 mins, 22 secs
Courtesy of the artist

The Unshakable Destiny 2021-2025 is a five-year moving image project by Nikki Lam on the spectres of Hong Kong. The series explores art-making in the diaspora as a witness to the shifting political conditions in Hong Kong after 2019.

Retrograde 逆行 2025 concludes the trilogy with a two-channel film that returns to the city in fragments. Partially scripted, the Hong Kong-born artist is joined by performer Felix Ching Ching Ho in a journey to remember, rehearse and perform in the city they once called home.

The destiny is always a return, even when it is slippery. A final chapter to the trilogy, *Retrograde* 逆行 is an interrogation of the asymmetrical process of art making in the diaspora, and a contemplation of grief and its cyclical returns.



Oliver HULL
***Admin mimes entropy (the monotony of inner movements seize upon fleeting visions)* 2025**

enamel, acrylic, pastel, coloured pencil, resin, electrical conduit, heat shrink tubing, electrical tape, security fixings, conduit clips, microcontrollers, LED panel
Courtesy of the artist. Photo: Sebastian Kainey

Admin mimes entropy (the monotony of inner movements seize upon fleeting visions) explores whether humans can truly act at random. For this work, I tried to generate random numbers by hand. I wrote one number per second, choosing between 1 and 9, for five minutes at a time. I repeated this process across several days.

Although I believed I was choosing freely, a computer analysis showed that my number sequences were very similar. This revealed unconscious habits in my thinking. The work uses this “cognitive fingerprint” to drive two sculptural devices that endlessly display numbers. The sequences appear random, but they are shaped by my own hidden patterns.

The sculpture links human thought to machines, control systems, and administrative tools. It reflects on how creativity, labour, and freedom are often imagined as open and expressive, yet are quietly shaped by limits, routines, and invisible structures.” - Oliver Hull

Pearl AUSTIN
ANTIKIRINYA,
YANKUNYTJATJARA
Kapi Pulka - New
Beginnings, New
Life 2025

acrylic on linen
Courtesy of the
artist and Umoona
Community Art Centre,
kupa-piti Coober Pedy



Pearl Austin is an Antikirinya Yankunytjatjara woman, respected community leader, educator, and artist. Both of her parents are Yankunytjatjara—her mother was born in Amata, and her father was born at Mount Eba Station.

Pearl's art practice is grounded in her connection to Country and centres around three recurring themes: waterholes, the transformation of the land through rain, and the reflection of sunlight across two states of Country—dry and wet.

She describes her inspiration as the “beauty of the dry” and the “colours of the wet,” evoking the subtle but powerful shifts that animate the desert landscape. Formally, her work combines the inherited tradition of dot painting with gestural flicks and expressive drips—an abstract evolution born from the physical demands and rhythms of dotting itself. Pearl says of this work “the new rain has come, and with it bringing forth the start of new life”.



Pia JOHNSON
Climbing the
Walls III (from the
Re-Orient series)
2023

archival Inkjet print
Courtesy of the artist
and Stockroom
Kyneton

Re-Orient is a photographic series that uses the Immigration Museum as a site-specific location to explore post-colonial identity and migration. These themes resonate through Pia Johnson's practice as a female Eurasian Australian. She uses photographic self-portraiture, archives and performance to reframe the Australian transcultural landscape.

In this series we see her 're-orient' herself within the physical spaces of the museum. The museum was once the Customs House, a place that dictated who and what could come into the country. Johnson uses her body to climb, push back and reclaim generations of migrants' stories. *Re-Orient* investigates our collective transnational histories and identities, to question how we can shift our sense of belonging across time.



Setareh HOSSEINI
Spinning Wheel 2024

digital print on paper
Courtesy of the artist

Every object holds a story and captures a special moment in time that can evoke a range of emotions. Objects are vestiges that form parts of our memories and nostalgia.

When we move from the things we love to another place, we inevitably leave behind parts of our lives, often trying to take what we hold dear. However, many times we have to content ourselves with the memories of them captured in our photos.

The connection between objects and the photos we take of them is profound. They can evoke nostalgia, joy, sorrow, or a mix of emotions. Objects, photos, and memories are deeply intertwined. Tangible reminders from seeing the things we love help us connect with our past, share our stories, and preserve our memories for the future, wherever in the world we might be.



Shannon LYONS
A favourable environment and human comforts 2025

instant coffee, Mood 'Get On Up', Pat's Apothecary 'Coffee + Shrooms', Nature's Cuppa Organic 'English Breakfast', Chanui 'Earl Grey' and pencil on Arches paper. Custom framed behind Museum glass
Courtesy of the artist. Photo: Rebecca Mansell

In *A favourable environment and human comforts*, Lyons explores wellness culture and mental health through painting with teas and coffees marketed for their mood-boosting properties. Using different strengths of Mood 'Get On Up', Pat's Apothecary 'Coffee + Shrooms', English Breakfast, Earl Grey, and instant coffee, she creates an abstract composition where thin pencil lines separate each stained section, marking time like tallies on a wall.

Squares and rectangles, like days, often appear uniform but are subtly distinguished through shifts in tonality, with occasional errant bleeds across boundaries suggesting colour field painting in miniature. The work documents and collapses the multiplicity of architectural spaces Lyons inhabits, from intimate domestic environments (bathrooms and laundries where daily washing and bathing takes place) to other charged spaces that occupy her body and mind in different moments.

The warm browns and subtle variations of tone evoke both institutional environments and the ritualistic comfort of tea and coffee drinking, a practice that provides respite in spaces of care.



Shoufay DERZ

Loving the alien 2023

single-channel video, 101 mins. Edition 2/5
Courtesy of the artist

Loving the alien grew from over 100 social encounters in the ongoing project *Ritual of Eels*. It began at Gulgadya Muru (Grasstree Path), on the land of the Gayamaygal people. This place carries histories of environmental wounds and stories that have been silenced.

One participant, Karen Smith from the Aboriginal Heritage Office, explains her experience by saying: “Visiting Manly Dam and walking Gulgadya Muru I always hear the old people, the sounds of laughter and the voices that were silenced.”

From this point, the project moved to other places, including Berlin and Lanzarote. Participants take on the forms of green-faced figures, eels, or aliens. They move through parks, rivers, and wild spaces. The work looks to the eel, whose mysterious life cycle resists full understanding. Imagining relationships based on wonder, the work shows that unknowing is shared.



Simon DEGROOT
Abbreviated
Gestures Shell
Ginger 2023

oil on linen
Courtesy of the artist and
THIS IS NO FANTASY,
Narrm Melbourne

Simon Degroot creates large paintings from small hand-drawn marks. This process feels like tending a garden or writing in a journal – quiet and thoughtful. The bright, bold marks show care that is both quick and careful at the same time.

He paints fast-growing plants; the kind people use to create private spaces in their gardens. These plants represent the search for a peaceful, personal place. The painted leaves explore different tensions: digital versus hand-painted methods, being private versus being visible, and quick actions versus slow thinking.

Through these paintings, Degroot asks viewers to think about how we make personal spaces today. Our boundaries keep changing. He questions whether we can truly find shelter and peace. His work suggests that finding calm means constantly balancing between hiding away and being seen by others.



Steven BELLOSGUARDO

***Where There's Smoke,
There's Fire 2024***

stainless steel, silicone

Courtesy of the artist

Photo: Christian Capurro

Where There's Smoke, There's Fire is a multi-tiered sculpture that appears like an otherworldly fountain. Stainless steel root structures twist and wind through artificial vessels; thin membranes encased in hand-formed steel appear both bodily and architectural. The work brings together the organic and the synthetic, creating an imagined form that feels both alive and artificial.

Bellosguardo draws influence from three circulating pump systems—a fire bath, a fountain, and blood vessels—combining natural and manufactured systems into a structure that is both tree-like and mechanical. These hydraulic systems depend on stable conditions, including enough fluid, safe temperatures, and closed circulation. When put under stress, they weaken, leak, overheat, or shut down entirely. Under climate breakdown, the environments where humans and non-humans, nature and technology, culture and science coexist become overheated, disrupted, and increasingly vulnerable.



Tara DENNY

skyline_vip 2025

aluminium, leather jacket, wood plank

Courtesy of the artist

Tara Denny (Naarm/Melbourne) is an artist working with objects to materialise the vocabulary of the body. Tara's work uses her own lived experiences as an access point to reflect on lineages of women's resistance and to materialise what might otherwise be lost to amnesia. Denny's intensely research-focused process looks at the motif of the mad woman troupe and what this means in a social context today through objects and storytelling of using the term mad(ness) research into mad people's history, literature, culture and activism.

Denny claims the mad woman has come out of the attic and we are in need of conversations to help heal the monstrous within colonial structures. Tara looks to a Feminist - Disability theory of embodiment to create in her studio. She uses the material of wax as an extension of her own queer body using her hands to create bodily sensations in order to reconcile with these historical archetypes. Using the process of casting the outpourings, marked with their fingerprints are transformed into metals. She is currently undertaking her Gertrude Studios Residency.

Thang DO
*Be careful what you say
or I will make a work
about it 2025*

gold leaf on Kraft card
Courtesy of the artist



Be careful what you say or I will make a work about it is part of a series of nine works. The series draws on the artist's anger and pain in response to the words his parents said to him after he came out. It imagines a world where creativity becomes a way to fight conservatism.

Where the artist grew up, queerness was not celebrated. Instead, it was met with fear, shame, and sometimes violence. Parents often went to extreme measures to try to "fix" their children. Parents might force heterosexual relationships or threaten to erase their children from government records, which denies them access to education and work. In a culture where a child's worth is tied to producing an heir, love can become a site of conflict.

Through this work, Thang turns personal pain into a shared moment of reflection. He confronts the illusion of progress, reminding us that acceptance remains an unfinished struggle across much of the world.



**Tim
WOODWARD**
*A shadow boils
over in the small
hours [August]
2025*

smoke alarms, ceiling
paint, printing ink,
wood
Courtesy of the
artist and Animal
House Fine Arts,
Narm Melbourne
and Darren Knight
Gallery, Gadigal
Country Sydney

This work suggests a ceiling panel that has slid down the gallery wall. The painting includes real smoke alarms attached directly to the surface. These devices, usually ignored and fixed overhead, are here relocated to the vertical picture plane.

Woodward is interested in the limits of warning systems, both infrastructural and symbolic. His work engages with ideas of salvage, crisis response, and a shared intuitive sense of urgency.

Virginia KEFT
MURUWARI
Comfort Coolamon
// 2025

marble, possum skin,
Eucalyptus bark
Courtesy of the artist



Comfort Coolamon II is tiny and precious, its carved Eucalyptus bark too small to be functional. Resting on possum fur - a material revered for its cultural potency and used in ceremony for generations - it becomes a pillar, displacing the marble column, a Western symbol of empire and permanence.

The coolamon's form is familiar: an Aboriginal women's vessel that evokes safety and care of Country. Even in miniature, it carries the weight of ancestral memory. It tells the story of unbroken presence, women's strength as a site of gentle Blakness that protects, holds, and resists.

The coolamon is both object and symbol; it speaks to those who know it. For many it will mean nothing, yet its power is not diluted. Our kin will know it - the story that's held in generations of understanding, cradled in the gentle folds of Culture and perfectly at ease with what is hidden.



William
VERSACE
Sea Snail Trails
(Winter) 2025

plaster, handmade
and powdered
pigments, ink,
rabbit skin glue,
resin, pewter
Courtesy of
the artist and
CURATORIAL+CO
Gadigal Country
Sydney

Sea Snail Trails (Winter) is made in collaboration with sea snails living along the shores of Kamay. During winter tides, snails move across a prepared mould, leaving delicate trails as they feed and travel. These marks are recorded directly onto the surface of the work.

Rather than controlling the image, Versace allows the snails, tides, and weather to shape the work. The trails are not drawings or symbols, but real traces of living activity. Made using scagliola with pigments from sea life and local ochres, the layered surface resembles the slice of a seabed. The work holds the evidence of time, place, and quiet forms of shared authorship between humans and snails.



Zainab HIKMET

Inheritance in Gold 2025

gold embroidery on organza silk, perspex plinth
Courtesy of the artist

Inheritance in Gold explores family history, memory, and the artist's complex relationship with her homeland, Iraq. Hikmet's great-grandfather, Mohammed Salih Zaki, was a pioneer in Iraqi art, known as the "Sheikh of the Artists". He was famous for his paintings of Baghdad, and especially his unique way of depicting palm trees. This technique was passed down through generations, from him to his granddaughter, and later to Hikmet.

In this work, the artist reimagines his palm tree using silk and gold thread. The richness of these materials show how valuable this inheritance is to her. The embroidery is displayed on a tall, clear structure, suggesting both respect and the pain of distance. The work reflects her experience of living in the diaspora - caring deeply for her cultural heritage while also feeling a sense of longing and disconnection.

ABOUT THE DAREBIN ART COLLECTION

The Darebin Art Collection inspires, informs and engages. It connects the community through an appreciation of the visual arts and local heritage.

The Collection belongs to the Darebin community, and provides a diverse visual record of the thoughts, actions and ideas over time.

With the support of our Art & Heritage Advisory Committee, our curatorial team have developed the Darebin Art Collection Policy, which guides our management of our art collections, as well as the acquisition of new work. Our Acquisition Advisory Panel is made up of leading arts experts. They ensure each work meets the guiding principles of the Darebin Art Collection Policy.

We display the Collection across Darebin, including Bundoora Homestead Art Centre. Our public artworks are displayed in the streets and parks throughout the municipality.

Previous winners of the Darebin Art Prize whose works have entered our collection include: Claire Lambe, DAMP, Hayley Millar-Baker, Nathan Beard, wāni toaishara and more.

To learn more about the Darebin Art Collection, head to arts.darebin.vic.gov.au/Collections/Darebin-art-collection



ABOUT BUNDOORA HOMESTEAD

Bundoora Homestead Art Centre is the public art gallery for Darebin and the home of visual arts in the municipality. Built on lands of the Wurundjeri Woiwurrung people, the gallery is housed in a magnificent Queen Anne-style Federation mansion, built in 1900 by the Smith Family.

It is our mission to provide a vibrant and inclusive creative hub for audiences far and wide. We are here for anyone who is looking for new ideas, playful experiences, learning opportunities, points of connection, or simply somewhere peaceful to while away the afternoon. We host artist talks, classes, workshops, tours and provide heritage resources. We are home to lush gardens, a delicious café, gallery shop, community library and makers space.

Entry is always free. We invite you to visit us, explore, take up space, and help build a rich creative community in Darebin.

7 Prospect Hill Drive, Bundoora
Tram route 86, Stop 62 or 63
Access information via our website

OPENING HOURS

Wednesday - Friday, 11am-4pm
Saturday 10am-4pm

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