

Cabroalgulbangadyu ngurrayin wadyimanwa Fairfield
City Council Ganunigangwagulra gulbangadyidyanyi
miwanaba Dharugngai yura.

Fairfield City Council acknowledges the traditional
country of the Cabrogal of the Darug Nation and
recognises their ongoing relationship to land, place,
culture and spiritual beliefs.

WITHIN HEAVEN AND EARTH 15 MARCH – 28 JUNE 2025

In search of renewal and healing, the artists in 'Within
Heaven and Earth' share a multi-dimensionality of story-
telling to explore personal identity and cultural memory.

Artworks drawing upon spirituality and rituals by
Agus Wijaya, Celine Cheung, Jess Bradford, Kean
Onn See, Linda Sok, Tianli Zu and Vipoo Srivilasa.

Written and sound contributions by Andrew Zhou,
Annabella Luu, Maggie Tra, Carielyn Tunion, Heart
Armour, Winnie Dunn & Natalia Figueroa Barroso,
and Tian Zhang.



VIPOO SRIVILASA

'Venditus, the deity of sales', 2024. Clay, glaze, cobalt pigment and gold lustre, 56 x 30 x 22 cm.

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'Venditus boosts your sales by calling in the right customers and ensuring successful transactions. He helps you sell your products or services quickly and efficiently.'

Venditus is part of Vipoo Srivilasa's series Deities of Daily Needs, a vibrant pantheon of helpers for the modern world who watch over us and listen to our disgruntled moans over menial trials of everyday life.

In both historical and contemporary Thai culture, people often pray to deities for practical needs - a good harvest, protection for family, even attracting customers to a new business. Srivilasa reimagines these traditions for an Australian context, asking: what modern concerns must we pray for today?

As both an exercise in acceptance and celebration, there is an underlying acknowledgment of how we overlook these parts of our life, reminding us to appreciate the 'small'. His deities provide both comfort and a gentle nudge towards gratitude, encouraging us to not only embrace, but share our joy through new found rituals.



CELINE CHEUNG

'忘川 River of Oblivion', 2022. EVA glue on organza chiffon, 150 x 400 cm

'回歸塔 Tower of Return', 2023. Ink on paper, analogue film photo prints, 15 x 10 cm

'The shape of grief ruptures, spirals and ascends...to a place I cannot return to.'

'忘川 River of Oblivion'

In Chinese numerology, 99 signifies eternity. More specifically, an eternity with a loved one. When my grandfather became terminally ill, my family sought solace in studying Buddhist beliefs. This installation features 99 intricate sigils floating along white mesh, imitating souls passing through to the afterlife in an underworld river. The fluid symbols are distorted renditions of the 8 auspicious signs in Buddhism morphed with other symbols in my personal lexicon. This work chronicles learning and reconnecting with spirituality, as death can both divide and bring people together. This work was created collaboratively with my father.

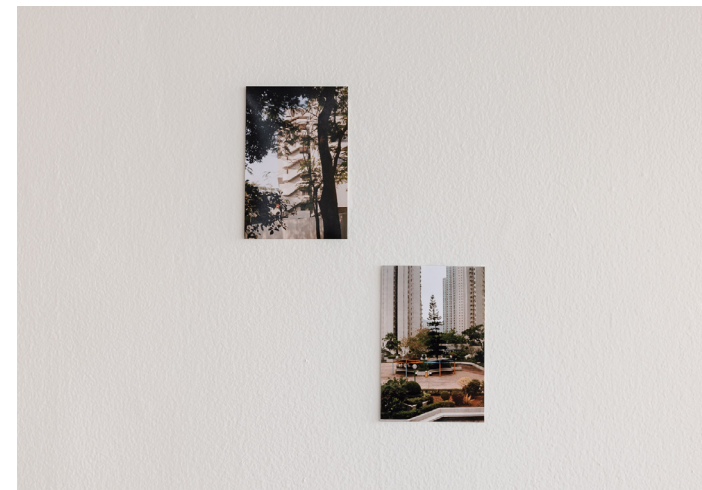


'回歸塔 Tower of Return'

The Tower of Return is a local landmark in Tai Po, New Territories, commemorating the return of Hong Kong in 1997. I promised my aunt I would go visit the landmark with her. However, I didn't keep my promise. And she has since passed away.

Using brush and line work, I sketched a semblance of the Tower from indistinct memories of what it looked like. The suite of drawings is accompanied by a series of analogue photos taken in Hong Kong when I returned in 2019. They were everyday scenes taken from the neighbourhood surrounding my aunt's home.

Both the photographs and sketches evade a direct depiction of the subject matter, emblematic of how my family speaks in euphemisms when it comes to loss.



In response to 忘川 *River of Oblivion*
and 回歸塔 *Tower of Return*

Waiting Rooms
by Heart Armour

Waiting Rooms is a three-part musical cycle exploring themes of grief, memory, and renewal composed by Heart Armour in collaboration with the artist.

Disparate, often highly personal recordings from Celine are woven into the composition: diary entries and voice memos dealing with the loss of a loved one, audio description of previous work, and other found sound. Audio manipulation and sampling are used to explore how memories are preserved, sustained, but also transformed and reassembled through acts of remembering (funeral rites, journaling, storytelling, artmaking...). Traces and motifs from each section carry over to the next in distorted form, like sonic afterlives of those who have passed.

These fragments blend with the band's characteristic layers of guitars, synths, vocals, and soundscapes to form an immersive accompaniment to Celine's work.

Main track



Foley track



KEAN ONN SEE

'Black Hole: Ruthless Preceptor of Space and Time',
2023. Acrylic on carved woodblock, 120 cm diameter

'Guan Yin: Revered Perceiver of Sound', 2025. Acrylic
on carved woodblock, 120 cm diameter

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Jñāna, ज्ञान. Originating from India, Jñāna (Sanskrit:
ज्ञान) is a phrase meaning 'knowledge' or 'wisdom.'

These two carved woodblocks were inspired by
humanity's intellectual and spiritual pursuits of
enlightenment. They were created two years apart before
coming together as a whole.

In 2023, Kean Onn See explored humanity's search
for knowledge of physical reality in its entirety
through space and time by fusing the wrathful deity of
Mahākāla with the terrible nature of black holes in the
first woodblock.

Then, Kean Onn developed the idea further by pairing the
attributes of the revered deity of Guan Yin, also known as
the 'Perceiver of Sound', with cymatics (science of audio
visualisation) to show how sound and compassion can
guide our spiritual journey into the cognitive realm.

By embracing science and religion, the series tells the
story of our innate desire to connect and learn about
everything inside and outside of us, as we ponder the
true meaning of life.



In response to *Jñāna*, জ্ঞান

*WITHIN HEAVEN AND EARTH:
Finding Kuan Yin in Parra Square*
by Carielyn Tunion

Kean Onn See is a self-proclaimed nerd. He's a man with a mind for details, at home with codifications and the fractal networks connecting everything to everything. His previous life as an engineer and web developer isn't far off in the rear-view mirror of his journey. A penchant for systemisation that seems to hint, ever-present, at the edges of his aesthetic vision. Amidst the warm wood grain and sunny acrylic hues that fill his body of work, a keen eye for precision pulses. As a largely self-taught artist who started his professional arts career in his mid-thirties, Kean Onn See draws on all aspects of his life and self to inform his craft.

We've agreed to meet at the Place of the Eels – as in, the big chrome bus installation by Claire Healy and Sean Cordeiro, which stands vertically erect in the middle of Parramatta Square. I approach the man sitting front and centre of the steps, two notebooks in hand. He's in a maroon slim fit T-shirt and dark cobalt denim with amber stitching. Sunlight ricochets and refracts blindingly on the silver.

It's a nice day, and Kean Onn tells me how glad he is to be out of the studio. We head over to Publique at PHIVE for coffee. Kean Onn asks politely about my own practice, a question I habitually meet with unintentional reticence. This conversation isn't my strong point. I don't know how to tell new people about my work without

inadvertently dragging them through the marshes of my personal life and politics, my grand traumas, dark nights of the soul and spiritual awakenings. He seems to sense my hesitation and gracefully takes the lead, sharing the story of his genesis as a visual artist: a 4-day painting workshop gifted to him by his partner a few years ago. We talk about his early forays into the art world: successfully entering art prizes, doing his first group and solo shows, and his keenness to navigate away from being typecast as the 'cup noodle guy' (refer to 'Pantry Spirit Medium' series).

Kean Onn's work is intricate, detailed, and painstaking in the process. 'I go through a lot of drill bits,' he tells me. Each image is carefully sketched then carved onto plywood blocks, using a mixture of engraving techniques to achieve texture and depth. Then he goes in with colour, light layers of paint, the natural grain of timber always visible just underneath. But this is the fast part of the process for Kean Onn. Conceptual development takes up most of his time.

He pulls out a mechanical notebook, not quite A4 sized, with maroon paper end covers. 'I'm a nerd,' he admits, before delving into the topic of black holes. That terrifying phenomenon. Devourers of time and space. I tell him about my VR experience of being sucked into a black hole at the Hong Kong Space Museum, trying to

convey the sheer panic I felt at the simulation. He cites Brian Cox and Jeff Forshaw's book, *Black Holes: The Key to Understanding the Universe*. He reflects on how, while reading it, a friend introduced him to Mahākāla, the Buddhist and Hindu God of Time. A metaphysical lilt in his approach to art comes to the fore as he flips through the pages of his notebook, willing me to understand the intricate visual language he has imbued into his recent work, *Black Hole: Ruthless Preceptor of Space and Time*. To conceive the composition of this piece, he explains how he used a blend of astrophysics, the Tibetan thangka, accretion discs and sound boundaries, locating the singularity of the black hole through Pi. I admit I was confused, but something about his passion assures me. I don't need to intellectually understand the science behind it to understand the heart of his thinking. We talk more about Mahākāla. Wrathful and powerful, Mahākāla represents themes of Creation, Destruction, and Power. Kean Onn is adamant that the deity who features in his piece is not a direct depiction of Mahākāla, but a 'mystic figure' inspired by the God. When Kean Onn shows me the work, I am reminded instantly of Maa Kali, one of my patron deities. Kali appears predominantly in Hinduism and Tantrism, as well as Buddhism, and is known as The Divine Mother of Destruction and Creation, or 'The One Beyond Time'.

This is when, nearly an hour and a half into our coffee/yap session, I bring up Kuan Yin – my other patron deity, a counterpart of sorts to Maa Kali. I show Kean the lotus tattoos on my arms. His face cracks into a smile, and he looks at me incredulously over his glasses. 'I prayed to Kuan Yin as a boy,' he reveals. Born in Malaysia, Kean Onn divulges some personal details then about his boyhood and early life before moving to Australia. We commiserate over our late fathers, complex men with tangled legacies who, before their deaths, ultimately gave us significant moments of great, somewhat self-contradictory beauty, as their final parting gifts.

Kuan Yin, or Guanyin, or Kwun Yum in Cantonese, is known as the Goddess of Mercy. Patron of the lost and the suffering, the troubled, marginalised, and oppressed. Her name in Sanskrit is Padma-pāni, 'Born of the Lotus' and she is known as 'the one who hears the cries of the world'. Kean Onn explicates on the direct translation of the Chinese characters in her name: the one who observes sound. This becomes the basis of his new piece, Guan Yin: Revered Perceiver of Sound. His depiction of the Goddess of Mercy is rooted in her ability to hear, perceive and observe the dearth of human suffering – as portrayed by his use of audio visualisation, or cymatics. This piece acts as a counterpart to the mystic figure depicted in his earlier work, Black Hole. One is an homage to a power

that takes in, the other one is homage to a power that gives out. Together, they form Kean Onn See's Jñāna, Sanskrit for 'knowledge' or 'wisdom'. In the Philippines, where I was born, religious syncretism abounds. Like most 'former' colonies of Western empires – where corporate imperialism still reigns – precolonial, native and local spiritual beliefs have merged, adapted, and endured. Kuan Yin is often worshipped interchangeably with Mother Mary by the Chinese-Filipino communities that have long been part of the fabric of Filipino society. Mary is sometimes misconstrued as a mild, meek, virginal figure. Yet I know Mary as a revolutionary. A badass. A force for social change and a decrier of injustice. Her Magnificat is a powerful example of her wielding divine strength to uplift the struggling masses – so much so that it was banned under British rule in India and in Guatemala in the 1980s, where governments feared it was too dangerous for their regimes. In Argentina, the military junta outlawed its public display after the Mothers of the Plaza de Mayo – the mothers of the disappeared during Argentina's Dirty War – used it as a rallying cry for justice.

In my home country, religious syncretism has created animist, Buddhist, Catholic, Muslim, and Hindu blends of spiritual practice, each unique to the group, community, or even family that carries them.

In the Philippines, Mary and Kuan Yin often stand side by side on Chinese altars, bedecked by lotus figurines and offerings of food, palm leaves and local fruits. Despite a complicated relationship, often marked by financial and economic disparity, racism, and political conflict, there are things that still bind us. Spirituality is one of the most powerful.

In these times, I pray we find mercy in each other's plights. And I pray that that mercy be rooted in a revolutionary call for justice. Within heaven and earth, I pray we might attune ourselves to the sounds around us, to find our Kuan Yins in Parra Square – or wherever we may be.

AGUS WIJAYA

'!' (colon), 2025. Hand-finished digital resin sculptures,
dimensions variable

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I'm interested in what we hold onto and what slips
through.

I used to dismiss my childhood beliefs – spirits,
beings, animism – as something to outgrow. But I
haven't, even when they don't fit neatly.

Yet distance complicates things. Gunung Padang
made headlines after I left home. Some claimed it
was the world's oldest pyramid, but proof is slippery;
the excavation was flawed. When I visited, I found
something quietly unassuming. But maybe that's the
point – belief isn't always spectacle.

Using resin that mimics glass, modeled after the
scattered stones, I play with perception – like our
faith in science despite its own limitations or how
knowledge might appear transparent yet deceives.

These stones hold projected photos from my visit,
speculative histories, imagined narratives. In an era
where truth bends, the work asks whether meaning
lies in what we bring to it, if we're destined to see only
what we want to believe.



Inspired by intertwining spiritual, cultural and super natural beliefs into a soft, airy and almost delicate song. Using organic sounds, field recordings and sounds from a ritual on sacred land. The song is a soft spot between unlearning and accepting our culture and beliefs that tell us our own story, our own truth can be what we chose to make of it.

In response to : *(colon)*

Spiritual Beliefs
by Maggie Tra



LINDA SOK

'Ritual for Return', 2023, silk (remnants from original weaving 'Deities in Temples'), unknown thread, air dry clay, copper rod, sand, dye, trinkets, performance, 300 x 200 x 200 cm

'White elephants, gajasimhas and buildings', 2025, visuals drawn by students in Cambodia, silk threads (printed then woven), dye, 86 x 190 cm

My practice is rooted in my Cambodian cultural heritage and considers my upbringing in Australia as a fracture through which I can begin to unwind and untangle personal and historical traumas.

Distance and absence become inciting moments through which my practice can emerge as acts of weaving, rituals, and material translations. By positioning memory, historical and personal stories, speculations, and the imagination as equally reliable archives, I hope to blur the lines between fact and fiction; to leave space to allow for the questioning of authority and authenticity inside the logic of colonization. Materials such as silk, salt, sand, dye, and air-dry clay feature prominently throughout my sculptural, fiber-based practice.



In response to *Ritual for Return* and *White elephants,*
gajasimhas and buildings

ĐẤT LÀNH PAPER 1975:
Woman Seen in Wedding Dress at Refugee Camp
and
Perhaps, perhaps, perhaps
by Annabella Luu

ĐẤT LÀNH PAPER 1975:
Woman Seen in Wedding Dress
at Refugee Camp

你问我爱你有多深
我爱你有几分
你去想一想
你去看一看
月亮代表我的心

Teresa Teng

White veil over your eyes
like a self-devouring wave.
Salt beads misting
your burnt cheek.

Không có đau.

To think
no one will remember
to tell this tale

of rich rations and
rings donated
by the old couple
who'll die here.

here / there

There is the country
you lost
a month ago.
All that smoke
blinded the moon.

Không sao.

No tide is high enough
to save a sky
on fire anyway.

Here is a man
who promises that
the grass

your son
will play on
will be soft.

In this afterlife,
a clear night sky
and a full moon

make the choice
between a
funeral
and a
wedding

easy.

The guard gifts
his last packet
of cigarettes, which you
exchange for
your survival.

Everyone smokes tonight
as if to wheeze the toxins
from their children's lungs.

I can't imagine
having gasoline, acetone,
every acid,
every -ide, -ane, -ite
forced into you, only to be
told that you're
poisoning
the mouth
of your tight-lipped
country.

Still, the ends of the cigarettes
smoulder.

Still, everyone wagers that
it only takes an untimely
breeze –
a sponsor, a visa,
anything –
to restart these little lives.

That must be what birthed you
 what birthed me
into Đất Lành
(that Good Land)
at last.
 Không có sợ.

Perhaps, perhaps, perhaps

*You won't admit you love me
And so how am I ever to know?
You always tell me
Perhaps, perhaps, perhaps.*

Turn on *Paris by Night*
and dance the old cha-cha-cha.
Smile.

Iron the rose dress
you plucked
from the Vinny's rack
to match
your tear-drop hoops.

Float your wrist
across the board
like it's your old zither.

Labour must be thankless like this for both mum and musician.
Ears open. Eyes closed. Mouth closed

you hum against your mind's metronome – sound forcing its way through
your father
 beating
 at home.
 Three monsoons away
 he lies
 out of tune.

Then, as if lost, the iron steam wisps into a w
and like a baby, clumsy on its first word, unravels
 wh–
 wh–
 wh–y/en/at
 is a body
 without anybody?

Dance like the girl
you never got to be.
Don't worry 'bout how it looks now.
Someday you'll learn.
When the little one in your belly comes home
from her first ballet class
you'll say,

Bella, teach me.

Hair, rubber-banded and poking out like a straw broom
you'll sweep across this domestic dance-floor.

Here is the basket
where wrinkly clothes wait
on you
and coat hangers
apologize
for their self-made mess –
tell them. Tell them
yes, and you'll never admit why
you keep dancing to this song
so long after he stopped

listening.

Pick lint
from the wife-beater.
Just think of it as tea.
There are rules to earn sweetness:
one heart, two leaves;
a child buds its parents.

Roll the soft leaves
between your fingertips.
Your basket will harden
into wicker.
Your harvest,
he'll pay for
in half-grunts and snores
and

perhaps, he's just tired

perhaps, he still loves you

perhaps, he'll drape his arms over your shoulders and
whisper, like a catheter in your vein, the words you've waited
to hear for 20 years in vain:

'hey...hey. I think your hands are beautiful.'

Smile.

*So if you really love me, say yes
But if you don't dear, confess
And please don't tell me –*

JESS BRADFORD

'What goes around comes around', 2023. Pastel on board, 80 x 140 cm

'Gambling on the world being a better place', 2023.
Pastel on board, 50 x 50 cm

'Surprise visit!', 2023. Pastel on board, 70 x 70 cm

'Lake of Fire', 2023. Pastel on board, 40 x 50 cm

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As a mixed-race individual Jess Bradford questions representations of cultural identity and culture as 'whole', original, or authentic. Her work examines representations of culture through a Chinese cultural theme park in Singapore named Haw Par Villa / Tiger Balm Garden. The Garden exhibits a bizarre collection of Chinese folklore, myths, legends, and religious imagery depicted in large scale painted concrete dioramas. Having visited the park as a child, she also uses this site to explore her ambivalent connection to her birth country and Singaporean-Chinese culture.

Bradford's recent work explores one of the most notorious sections of the Garden, a tunnel of continuous dioramas depicting Diyu, the Chinese Buddhist concept of Hell. Bradford's playful and subversive drawings are an exploration into the transcultural Chinese concepts of the Afterlife, a confluence of Buddhism, Taoism, and regional folk



religion, while examining her own relationship to the morals, ideals and expectations embedded in these religious narratives.

Growing up in multi-cultural and multi-faith Singapore, Bradford was introduced to Diyu as a child in weekend visits to Haw Par Villa, had brief stints in Christian Sunday school whilst simultaneously absorbing ideas of consequence and punishments in Saturday morning cartoons like Looney Toons. These works thread together personal experiences of multi-cultural upbringing, transcultural religious narratives, and contemporary grappling with traditional morals.



In response to *What goes around comes around,*
Gambling on the world being a better place, Surprise
visit!, Lake of Fire

Ballpoint Breath
by Natalia Figueroa Barroso and Winnie Dunn

Lands formed on the tip of a fishhook.
Then the soil was plaited,
under moonlight, back into our hair.
Always, always, was, will.

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Death brings us in fonua-heart,
for departure but a garter.
Death is nada for the martyrs.
Donde heaven meets dear Refaat.
Donde his kite's tale a restart.
To Pulotu, the Underworld.
Lotus-shaped and floating –
unfurled.

Crow-feathered forlorn quillapí.
We cry-pluck from river to sea, blown
limbs and ballpoint breath returned.

Décima poems – also called la décima, décima espinela, or simply espinela – are poetic verses or song lyrics that originate from the Iberian peninsula.

Form-wise, the décima consists of a single four-line stanza. It is then followed by a 10-line stanza with 8 syllables per line. The rhyme scheme of the 10-line stanza follows the pattern ABBAACCDDC.

According to Pen State University, 'Octosyllabic lines are common in proverbs and the refrains of songs and are documented in poems recorded as early as the 6th century (Navarro 1986: 71). Mozarabe (Hispano-Muslim) poets used them in the 11th and 12th centuries, and Iberian Jews and Muslims prized the art of intricate improvised verse (Gerber 1992: 62-67).'

During the colonisation of what is now known as Latin America, la décima was adopted by the original custodians of the lands which the Iberian descendants invaded. From there, many versions of la décima were born. In Uruguay, Argentina and Brazil, la décima was baptised 'Payada' and is performed with guitar accompaniment by two or more gauchos.

Guachos are generally of Iberian, Indigenous and sometimes Black ancestry. Travelling on horseback, gauchos lived off the land while singing about the earth and its people's woes.

In this way, we were deeply inspired by la décima when responding to *Within Heaven and Earth*. Winnie also thanks Natalia for sharing her cultural poetic practice. Unfortunately, traditional Tongan poetry serves only the agenda of monarchs. Ancient Tongan beliefs dictated that only those of royal lineage had souls, while peasants were mere empty vessels. From the peasant village of Malapo, Winnie feels immensely privileged to be using la décima to reclaim her ancestors' voices.

Overall, like los guachos of Latin America, we spoke to the woes of our hearts, weaving throughout our Indigenous traditions relating to death, loss, grief and afterlife.

TIANLI ZU

'My Secret Golden Flower' (2025). Watercolour paper, hand cut on pinewood panels, acrylic, gold leaf, digital animation, 200 x 60 cm each, 6 units

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When my great-grandmother died, grandma told me that she vanished from our sight to become immortal. She now lives on air and water. She has no troubled mind, can fly, and is untouchable.

When my grandma died, I prayed for her to become immortal. I sought to understand where the primal spirit transcends. Death is merely a natural part of the cycle of transformation.

I created a ritual ceremony for grandma's afterlife – her heart departs from the body to become spiritual. The waterwheel flows backward so that she is nourished. Her consciousness, larger than a real-life brain, occupies the space.

Enlightened eyes look both inward and outward. The sun sank. Eucalyptus trees grew from the valley. The light of body-opening illuminated the deep valley through the trees. A new life has begun.



In response to *My Secret Golden Flower*, I imagined cascades of light filtering through the paper cutouts, splitting and weaving across multiple paths and planes. In this image, light is both metallic and oceanic, capable of intense shards of focused brightness while also morphing fluidly to fill vast spaces and depths. I found it possible to explore this duality by playing my piano like a violin or cello, resonating the strings with the hairs of a bow rather than the traditional striking of hammers. As I pulled and pushed against the strings, the action a bit like opening and closing blinds, I felt deeply connected with the piano's vibrations and my own breathing. It was like light entering the space with each breath.

In response to *My Secret Golden Flower*

light as breath, 2025

Composed, performed, and produced
by Andrew Zhou



ARTIST BIOS

JESS BRADFORD

Jess Bradford is a Singaporean-born and Gadigal-based artist working across painting, drawing, ceramics, and installation. Her work is informed by her mixed-race heritage, and she explores representations of cultural identity, hybridity, memory and transculturation.

Bradford's work has been exhibited at various institutions and art spaces including Blacktown Arts Centre (2024), Wagga Wagga Art Gallery (2023), Gallery of South Australia (2019), Carriageworks (2019), 4A Center for Contemporary Asian Art (2019), and Bathurst Regional Art Gallery (2015). In 2019 Bradford was a participant of the 4A Centre for Contemporary Asian Art Beijing studio residency with Shen Shaomin, and in 2018 she was a resident at the Parramatta Artists' Studios.

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CELINE CHEUNG

Celine Cheung is a visual artist based on unceded Dharug land. Working across performance, installation and image-making, she uses symbolic gestures to explore relationships and affective life. Her art is often guided by visceral responses to love and loss.

Since completing a BFA/BA at UNSW Art & Design, she presented projects and exhibitions at Firstdraft, Diversity Arts Australia, AirSpace Projects along with many other art spaces in Australia. Celine was the recipient of the HIDDEN Sculpture Prize in 2023, and a finalist at the 68th Blake Prize. She is a 2024 – 25 resident at Parramatta Artists' Studios Granville.

KEAN ONN SEE

Kean Onn See creates paintings on carved woodblocks. He begins his painting on paper. The image is then transferred and carved on woodblock before it is painted.

It is a laborious creative process. And he loves it.

Primarily self-taught, Kean Onn See started painting as a hobby in his early 30s and pursued this interest while working full-time. Crossing genres from landscape, still life, interior, and recently portraiture, Kean Onn See has been a finalist in the Sir John Sulman Prize, Mosman Art Prize, National Emerging Artist Prize and KAAF Art Prize in 2023. In 2024 Kean Onn See was a finalist in the Archibald Prize, and Blake Prize.

Kean Onn See was born in Malaysia and now lives and works in Sydney, the land of the Gadigal.

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LINDA SOK

Linda Sok has exhibited extensively throughout institutions in Australia, North America, Europe, and South East Asia, including the Textile Art Center (NY, USA), Center for Craft (NC, USA), Artspace (NSW, Australia), Institute of Modern Art (QLD, Australia), Gertrude Contemporary (VIC, Australia), Maloop (PHN, Cambodia) and the University of Copenhagen (CPH, Denmark).

In 2024 she was awarded the Monash Room Emerging Artist Prize from the Australian Consulate in New

York, and the Dorner Prize through the RISD Museum in Providence, RI. She graduated with a Bachelor of Fine Arts from the University of New South Wales Art & Design with First Class Honours and the University Medal in Fine Arts.

Linda is currently completing her MFA in Sculpture from the Rhode Island School of Design and will be in residence at BEMIS Center for Contemporary Arts, Nebraska, USA in 2025.

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VIPOO SRIVILASA

A Thai-born Australian artist recognised as a leader in the field of ceramics, Vipoo Srivilasa creates work that engages with complex questions of queerness, migration and spiritual meaning, using an aesthetic and medium that is accessible, uplifting and beautiful.

Vipoo has exhibited extensively around the world, including Museum of Fine Arts, Boston; Saatchi Gallery, London; Ayala Museum, Philippines; Yingge Ceramics Museum, Taiwan; Nanjing Arts Institute, China and the National Gallery of Thailand. His work is held in national and international public collections across the globe including Henan Museum, China; Roopanakar Museum of Fine Arts, India; Craft Council, UK, and the National Gallery of Australia. In 2021, Vipoo was awarded the Ceramic Artist of the Year by the American Ceramic Society for his contribution to the global clay community.

AGUS WIJAYA

Born in Cianjur, a small town in West Java, Agus Wijaya is an Indonesian artist of Chinese background who now lives and works in Sydney. Wijaya's practice questions the constructedness of both the personal and cultural self through digital abstraction, experimental sculpture and installation. With reference to manifold cultural dimensions, he interrogates strategies of identification and dis-identification, and the bridges and glitches between ways of knowing and seeing.

His works have been selected as finalists in the Blake Prize, Dobell Prize, Woollahra Small Sculpture Prize, Fisher's Ghost and the Churchie at the Institute of Modern Art. He was part of the 50th anniversary of ASEAN-Australia relations and showed his expansion hoarding as one of the four artists commissioned by Newcastle Art Gallery. He presented a solo exhibition at Passage Gallery in 2025.

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TIANLI ZU

Chinese-Australian multimedia artist Tianli Zu's varied practice explores the complex relationships between light and shadow. She graduated from the China Central Academy of Fine Arts, and she gained an MFA from the Sydney College of the Arts, University of Sydney. In 2014, Zu received a Doctoral degree from the University of Sydney. Zu creates large-scale papercuts by hand and cinematic animation projections that weave through history and the present, using shadow and light in powerful dynamic installations. Her work

captures experiences of places and cultures through intuitive and metaphysical means. She employs art to engage and comment on complex social phenomena, culturally, philosophically and psychologically.

Zu was a Finalist in the Archibald Prize and the North Sydney Art Prize, the Hazelhurst Art on Paper Award and Blake Prize. Her work was exhibited in the Salon Des Refuses and featured several times at Martin Place and the heart of Chinatown for the Chinese New Year Festival in Sydney.

NATALIA FIGUEROA BARROSO

Natalia Figueroa Barroso is a writer of Uruguayan origins living on Dharug Ngurra. Natalia's a member of Sweatshop Literacy Movement, and her work has appeared in Griffith Review, Meanjin, Overland, Red Room Poetry, and more. Natalia's currently working on her debut novel, *Hailstones Fell without Rain* (2025, UQP). She posts at @ms_figueroa_barroso

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WINNIE DUNN

Winnie Dunn is Tongan-Australian writer from Mount Druitt. She is the general manager of Sweatshop Literacy Movement and the editor of several critically acclaimed anthologies including *Sweatshop Women* (2019) and *Another Australia* (2022). Winnie's debut novel is *Dirt Poor Islanders* (2024).

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HEART ARMOUR

Heart Armour is a Sydney three piece working at the intersections of ambient music, experimental pop, and r&b.

Bandmates Jenny (Wytchings), Kashif (Kash Bhai) and Zac (roomers) combine their diverse influences and musical backgrounds with a spirit of openness and experimentation. Their live shows are heavy on improvisation, volume, and chaos. They are also very good friends.

Their debut single *White Flag* was released in December 2024 and has been supported with write-ups by MixMag AU/NZ, The Music and FBi radio. Heart Armour featured as FBi radio's first Independent Artist of the Week of 2025.

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ANNABELLA LUU

Annabella Quỳnh Luu (she/her) is a Vietnamese-Australian writer, slam poet, and perennial student from southwestern Sydney. For Annabella, poetry is a way to access the tenderness of our hardened selves. Her work sustains an ongoing conversation between her cultural heritage and her experiences as a second-generation daughter of refugees living on Darug Land.

Annabella studies English, Creative Writing, and Screen Production at UNSW. Her family, friends, and writing community are the lifeblood and core audience for her writing. They have inspired her to learn Vietnamese.

Annabella has performed her poetry at Sydney Opera House, the Museum of Contemporary Art, FCMG, Sydney Town Hall, Bankstown Poetry Slam, West-Side Poetry Slam, UNSW and most notably, in front of her dogs. She has published her writing in Platform 1 with Story Factory and featured on FBi Radio. She has also exhibited her visual artworks at AGNSW, Tweed Regional Gallery, and PYT Fairfield.

MAGGIE TRA

Maggie Tra is a Khmer/Vietnamese Australian born artist. She fuses her cultural roots through her music for a deeper connection of self-discovery. Tra champions South East Asia to the forefront with her unique sounds and sonic transformations. As a DJ and music producer she's released three albums and has performed locally and internationally. She's also worked on 'Migrant Sounds' project with Cities and Memory at Oxford University, UK. As an artist Tra's work is organic and reflective, shining a light on Asian Diaspora stories.

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CARIELYN TUNION

Carielyn Tunion (she/they) is a writer, videopoet and cultural worker with a background in screen and media arts. They have also worked in the community sector supporting migrant and refugee women; and has experience in creative approaches for grassroots community organising. Carielyn's work explores themes of homeyearning and radical nostalgia from an anti-colonial, anti-imperial, diasporic perspective. She is currently doing a Masters in Literature and Creative Writing at Western Sydney University.

TIAN ZHANG

Tian Zhang is an independent curator, writer, facilitator and collective worker. Her practice is underscored by conversation, criticality, solidarity and joy. She is a founding co-director of Pari, a collective-run gallery in Parramatta on Dharug Country and the author of 'A manifesto for radical care or how to be a human in the arts' (Sydney Review of Books).

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ANDREW ZHOU

Andrew Zhou is a London-based Australian composer working in the intersection of music, film, sound, and image. He writes and produces music for acoustic and electroacoustic forms, installation, film, and dance, often exploring the specific relationships we have with place and how we navigate and coexist within our environment.

Enjoying a varied career as a composer, producer, improviser, filmmaker, and curator, his works have been performed, exhibited, and screened across the United Kingdom, Europe, Australia, Japan and the United States. Andrew graduated from the Royal College of Music in 2021, where he also received the Elgar Memorial Prize for Composition. In 2023, Andrew released his debut solo album 'Playing In Between', a set of works specifically written for an untuned piano, exploring ideas of asynchronicity, silence and noise, and the materiality of sound.

