

Hoda Afshar was born in Tehran, Iran (1983), and is now based in Melbourne, Australia. She completed a Bachelor of Fine Art (Photography) in Tehran, and her PhD thesis in Creative Arts at Curtin University. At the intersection of conceptual, staged and documentary image-making, Hoda Afshar's artistic practice explores the representation of gender, marginality and displacement. Initially drawn to the potential of the documentary image to unearth hidden realities, she is equally committed to critiquing the collusion between the photographic medium and hierarchies of power. Informed by her own experience with migration and cultural displacement, Afshar's work takes the intrusiveness of the camera as a point of departure to unpack the relationship among truth, power and the image while disrupting traditional image-making conventions.

Mia Boe is an artist from Brisbane.

Lara Chamas is a Lebanese artist, based in Naarm (Melbourne). Fleeing from war, her parents migrated to Australia, where she was born. Her practice investigates topics of postcolonial and migrant narratives within the context of her cultural identity. Using narrative and experience documentation, storytelling, transgenerational trauma and memory and tacit knowledge; her research explores links and meeting points between narrative theory, cultural practice, current political and societal tensions, and the body as a political vessel. Central to her practice is the expansion of these notions in a more historical and anthropological sense.

Megan Cope is a Quandamooka artist from Moreton Bay/Minjerribah (North Stradbroke Island) in South East Queensland. Her site-specific sculptural installations, public artworks and paintings investigate issues relating to colonial histories, the environment and mapping practices. Cope's work often resists prescribed notions of Aboriginality, her work locates psychogeographies that challenge the grand narrative of 'Australia' and our sense of time and ownership in a settler-colonial state.

Nicholas Currie, nick Currie, Currie nick. Well well well. Look what we have here. A painter. A poet. A performer. Mulunjali and Kuku Yalanji with European ancestors too. His mum's white. He's funny. Dances around.

Naveed Farro is a filmmaker and artist based in Naarm/Melbourne. He works across film, 3D media, and sculpture to create immersive, affective screen encounters. Currently, he is interested in exploring how emerging imaging technologies, such as augmented reality smart glasses, can bridge access gaps in spaces constrained by conflict and political unrest. Farro has a research and practical background in filmmaking and the built environment, and currently works as a Sessional Academic in Film and Media Studies at Monash University.

Lou Hubbard lives and works in Naarm. Since 2000 she has exhibited in solo and group exhibitions across Australia and internationally. Recent exhibitions include Melbourne Now NGV, Gertrude Contemporary, Kunstverein Amsterdam and Macintosh Lane London. International residencies include the Cité Internationale des Artes (2003), Barcelona (2010), and AIR, Antwerp (2013). Her artworks are in the collections of NGV, MUMA, MCA, Port Phillip City, Federation University, Monash University, Artbank and UniSQ. Hubbard teaches in the School of Art, VCA and is represented by Sarah Scout Presents.

Jermaine Ibarra (b. 2003 Naarm/'Melbourne', 'Australia') is an interdisciplinary artist who's practice weaves between painting, sculpture, installation and music. His formative years were shared between his native Manila and 'Australia', a hybridity that informs and imbues itself throughout his practice. In his work speculative futures, colonial scars and episodic memory become sites for investigation, critique, humour and tragedy.

Jenna Mayilema Lee is a Gulumerridjin (Larrakia), Wardaman and Karrajarrri woman of Japanese, Chinese, Filipino and Anglo-Australian ancestry. Her practice centres on the transformation of the colonial printed book (in particular poorly created Aboriginal word books) as a vessel for reviving Larrakia language and reworking inherited narratives. Working across installation, works on paper, sculpture and multimedia, Lee explores the materiality of language, particularly what is lost in translation, and brings attention to the spaces between words. Through acts of deconstruction and reconstruction, she reveals the quiet forces that shape history and identity, drawing focus to what time has eroded and what collective memory has forgotten.

Jazz Money is a Wiradjuri poet and artist producing works that encompass installation, performance, film and print. Their writing and art has been presented, performed and published nationally and internationally. Jazz has written two award-winning poetry collections how to make a basket and mark the dawn, and the children's book *The Frog's First Song* illustrated by Jason Phu. Trained as a filmmaker, Jazz's first feature film *WINHANGANHA* (2023) interrogates legacies of archives on First Nations people and was commissioned by the Australian National Film and Sound Archive.

Georgia Morgan is a Tamil Australian artist whose multidisciplinary practice spans installation, photography, video, painting and ceramics. She describes her work as 'devotional and aspirational' with roots in storytelling and the Hindu custom of puja, a form of worship that involves offering physical objects—such as gold, fruit or flowers—to an image of a god. As Morgan explains, 'sometimes gold foil or plastic fruit or flowers are offered. This doesn't detract from the value of worship, as it is the conviction of the action that matters. This knowledge and use of material are consistent in my practice. It is what I say it is. You believe, cause I believe'.

Melissa Nguyen is a Vietnamese Australian artist living and working in Melbourne/Naarm. Her painting-based practice explores the multiplicities of translation as a creative methodology. Through examination of cultural dissonance and positionality as part of the Vietnamese diaspora, Melissa dissects the complex relationship between copy and original. Melissa's practice takes 'self-Orientalism' as a conceptual framework through which she questions the relevance of cultural identity in art.

Minh-An Pham is a Vietnamese artist from Sai Gon, currently living and studying in Australia. He uses photography as the main means to express his ego. An's photography practice revolves around themes of family, queer love, and the delicate relationship between dream and reality. With the curiosity to rummage through his feelings, he seeks answers for the correlation between emptiness, dreams in reality and emotions hidden by himself and the people around him.

Bea Rubio-Gabriel is a performance artist, curator and writer born in the Philippines now living and working in Naarm. Through performance (gestures) they dwell in the '&/' space as cultural imaginary for the utopian present. Using handmade print practices and bilingual writing they seek to challenge dominant knowledge / power structures. Their research focuses on migrational inheritances, the moral economy of labour, and the transformation of care* into the process of 'tending to'.

Khaled Sabsabi was born in 1965, Tripoli, Lebanon, and migrated to Western Sydney in late 1976 during the Lebanese Civil War, where he continues to live and work. Sabsabi's process involves working across art mediums, geographical borders and cultures to create immersive and engaging art experiences. He sees art as an effective tool to communicate with people, through a familiar language. Sabsabi makes work that questions rationales and complexities of nationhood, identity and change. His practice speaks to audiences in ways that interconnect the interrelatedness and cycles of daily life.

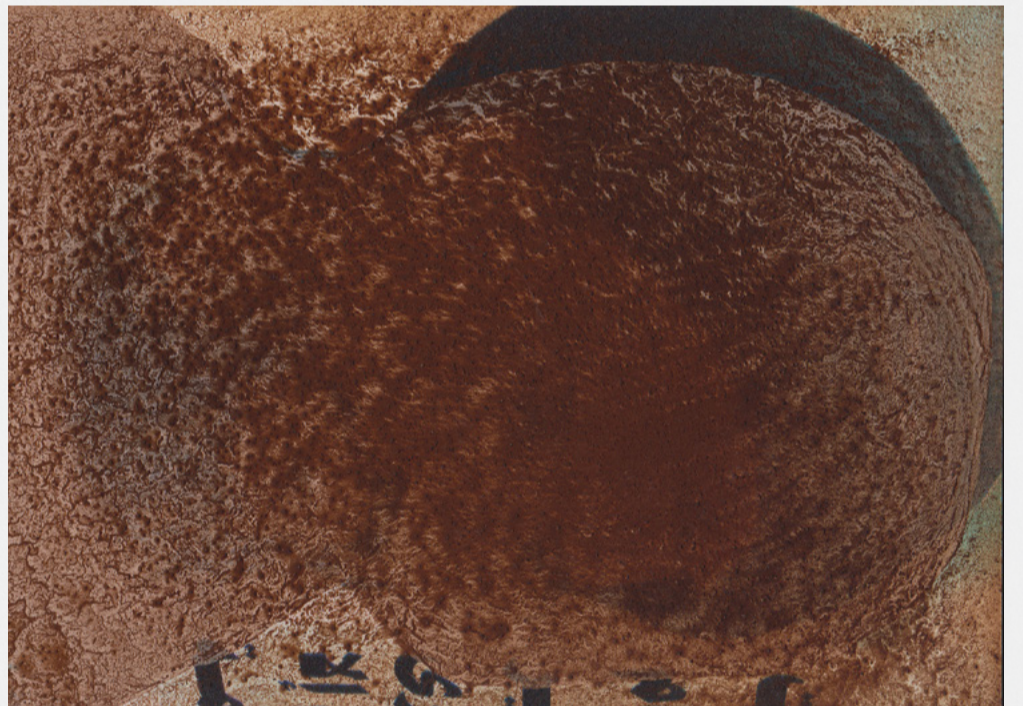
Joon Youn is an artist based in Naarm/Melbourne. Her concept-led practice involves working across but not limited to painting, installation, video and sculpture. Her works are naïve attempts to make sense of a sometimes-overwhelming world. Youn holds a BFA (Painting, 2019) from VCA. Recent solo exhibitions include *Sting* at Bus Projects in 2024, *Rub You* at Seventh Gallery in 2024 and *On purchasing a star* at KINGS ARI in 2023. Her works have been selected for group exhibitions at Conners Conners Gallery, BLINDSIDE, TCB, Trocadero, George Paton Gallery and CAVES. She has curated and facilitated projects at TCB, Niche Fetisch, Second Space Projects and Fiona and Sidney Myer Gallery. Recently, she was a semi-finalist in the 2024 Macquarie Emerging Artist Prize.

Azza Zein is an interdisciplinary artist and writer living in Naarm/Melbourne. Her installations and writing explore the dematerialisation of the economy, the invisibility of labour and counter-geography. She has published in journals like *Art + Australia*, *Kohl Journal for Body and Gender Research* and *un Extended*. She has contributed an essay to the *Care Ethics and Art* anthology (Routledge) and catalogue essays to ACCA publications. In 2025, she is the guest editor for *un Magazine* Issue 19.2.



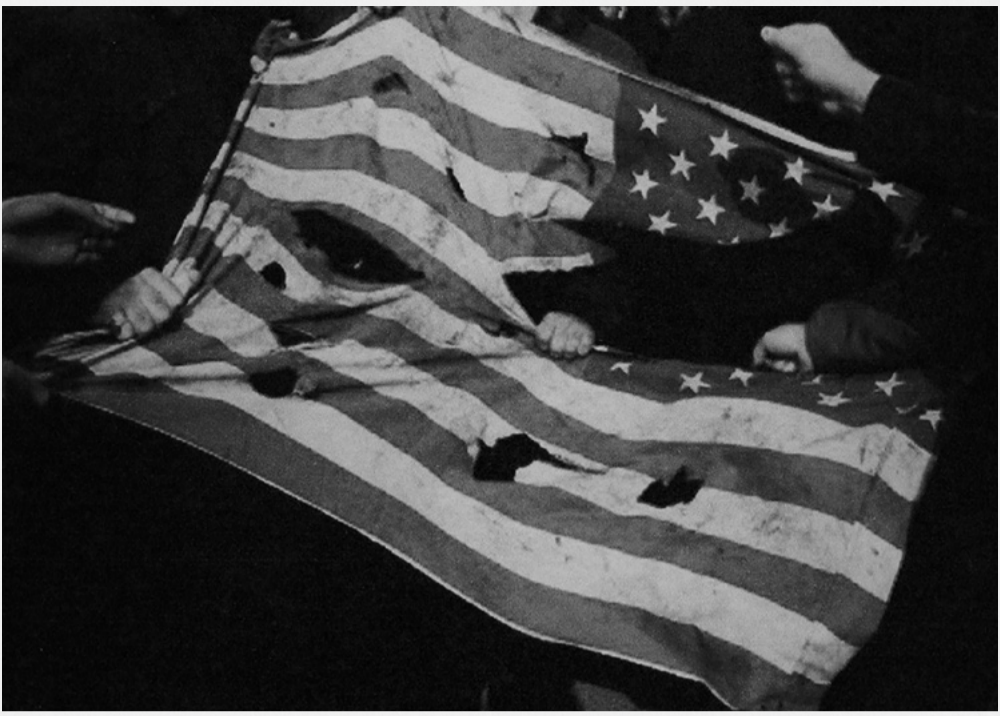
Naveed Farro, A1_BAKERY

From the *Terrestrial Landscapes* series.



Khaled Sabsabi, UNSEEN

Unseen examines the complexity between emotions of the inner Self and the representational outer Self. In an attempt to question the Self and how we see and engage with the ideas of the 'other' in this time and space, Sabsabi presents a portrait that is anonymised and veiled through the addition of a layer of coffee wash.



Hoda Afshar, Aura

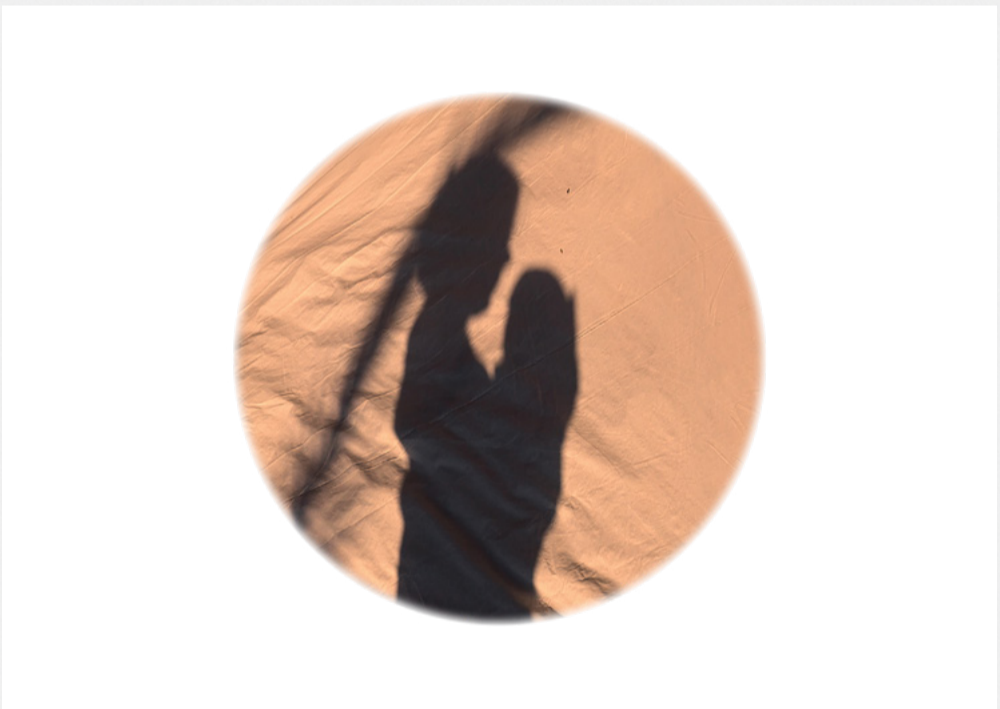
Early January, 2020. A suffocating smoke has enveloped the city. The sky is burnt black and orange. The sun is barely visible. You can barely breathe, even here in the city. Bushfires are burning across eastern Australia, and images of bright red waves devouring everything play on every television. The pictures merge with the blurred image of the burning wreckage of a car carrying an assassinated Iranian army general, killed by a US airstrike in Iraq. We wait for Iran to retaliate. State television broadcasts images of missiles striking a US airbase. We wait. Images emerge of the burning wreckage of a passenger plane, shot down by mistake. Images of protestors filling the streets. Of burning flags and teargas. A virus is now spreading across the globe like those unstoppable fires in Australia. Iran is defenseless. Countless dead already. More images. Of makeshift graves and white shrouded bodies. Of doctors collapsed on packed hospital floors. Of ghost-like figures giving orders. Separated by cold-blue cloth and see-through screens. Our only means of connection. Unable to touch each other. Unable to breathe. Unable to breathe. The image of an innocent man pleading to police sparks protests across America. Police are sent in rows to smother them. Smoke. Fire. Destruction. A factory catches fire in Lebanon. The explosion sends red smoke spiralling towards heaven. The shock is felt in Palestine. In Palestine. Where fire has again descended from the sky. And where a mother, arms outstretched to heaven, pleads. When will this end. Images of 2020. Ghost-like. Suspended. And surrounded by the same aura. Like the faint blue glow of screens that separate us. Our only means of connection.

This work was originally inspired by a collection of short stories by the Iranian novelist Sadeq Hedayat. In one of them—*Sayeh Roshan (Chiaroscuro)*—the author describes a future society in which the light of human progress casts its own shadow; a society in which humans are unable to touch; unable to love or communicate, except virtually. Hedayat committed suicide—gassed himself—in 1951. The artist would like to acknowledge the generous time and assistance of her long-term collaborators Timothy Johannessen, Peter Hatzipavlis and James Wright. Special thanks also to Amos Gebhardt for their support on this project.



Georgia Morgan, It's All in Me

It's me, my mum, my ancestors, and also Whitney Houston singing "I'm Every Woman, it's all in me". One of my mum's all time favourite artists—Whitney Houston's CD got blasted in our house when we were growing up.



Jazz Money, A Beam of Light (still)

In early 2025 our first baby was born. Her name means 'beam of light' and she has illuminated the way I see the world. The video work *A Beam of Light* was recorded on a rainy bangalang (Autumn) day just as the sun set and gold light spilled across the yard. How else to capture this fragile and fleeting time but with momentary sun pouring through to reveal the silhouette of this beam of light. This still attempts to show the way that holding this baby has changed everything about the way I see the world and the ways I want to be in it.



Bea Rubio-Gabriel, MUTUAL PRECARIETY

Workers at the Australian Centre for Contemporary Art passed a historical EBA at the end of 2023, after years of uphill struggle to bring management to the table. My lanyard says 'Talk to me about the art,' but no one really wants to talk about the art. I want to talk about art systems. Talk to me about our mutual precarities. Whisper to me your ways of subversion in the workplace. Let us find a way to emerge from beneath these systems of power together.



Minh-An Pham, An old house

In 2017, at the age of 15, I began studying abroad in Australia. With my immature thoughts at the time, I never imagined that life would take me so far from my family for so long. This work is part of the series *Someday I Will Lose You*, in which I document my mother's life during my visits home. Through this process, I've come to understand her more deeply—not only through the photographs, but through the time we've spent together. This image was taken in the old house we lived in when my father was still alive. After he passed away, we moved out, and the house was later turned into a kindergarten. Standing there, I reflected on my family's past—on our losses and pain, on my late father, and on the quiet strength of a single mother who worked tirelessly to raise me and my brother on her own. If I had only one wish, it would be to stay by her side for the rest of my life. I know I can never fully repay her in this lifetime, but I hope that in the next life, I'll still be her child.



Lou Hubbard, Pokey Chanel

Lou Hubbard's assemblage sculptures, videos and site specific installations, use strategies of DADA, Surrealism and Arte Povera to understand the nature of training and submission in the behaviour of her body at work and play. She operates on materials such as rubber horses, lolly eyeballs, toy teeth, inflatable walkers and pools, raincoats and sticky tape, as an act of drawing and performance. Under her scrutiny is the body in pain, often felt by viewers as autonomic discomfort, psychological unease or menace. Her practice combines rudimentary and refined approaches, refusing any tendency toward embellishment or artifice: the ultimate effect of her works might be perversely humorous or strangely sentimental.



Nicholas Currie, Of life

It's my dog Rosie. I love her eyes in this photo. The photo was taken when I was 8 years old but feels like yesterday.



Mia Boe, I can't stop thinking about you (detail on film)

I created a series of ink on silk, stitched onto wool whilst I was on a residency at the Ace Hotel in Sydney. I made them in my hotel room whilst missing people. This is a close up of one of the works.



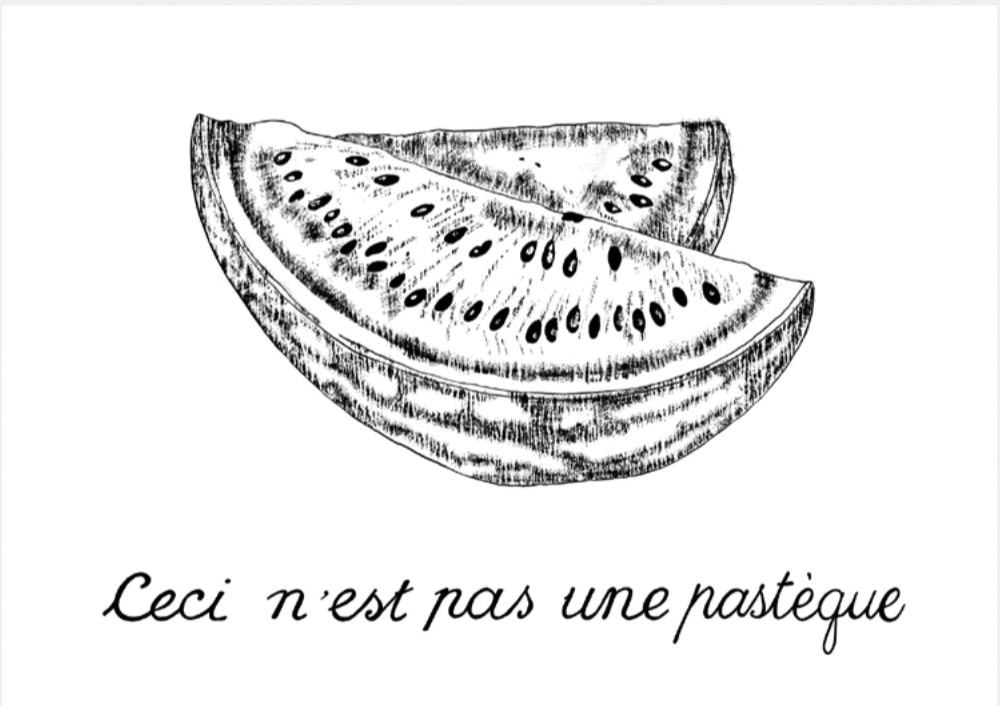
Azza Zein, Searching for lines in the sea of doubts

Drawing is an act of witnessing and an act of endurance. This work is part of a series I made in 2024.



Jermaine Ibarra, We Don't Produce Burglars (Getty Fucker)

In 2000, Filipino computer science student Onel De Guzman created the LOVEYOU virus, malware that would go on to affect an estimated 10% of internet connected computers and causing billions of dollars in damages and, in the bug's removal, crippling global infrastructure including the American Department of Defense, the Pentagon and the British House of Commons. De Guzman was drawn to the application of malware to steal internet passwords and viewed internet access as a human right that should be afforded to everyone regardless of their socioeconomic condition, writing an undergraduate thesis proposing its use that would ultimately be rejected by his college over the legality of the practice. In this work notions of ownership, reproduction, value and theft take centre stage, while paying tribute to De Guzman whose act of defiance immobilised mechanisms of violence and inequity as well as championing his dream of accessibility.



Megan Cope, Treachery of Images Part II, Ceci n'est pas une pastèque

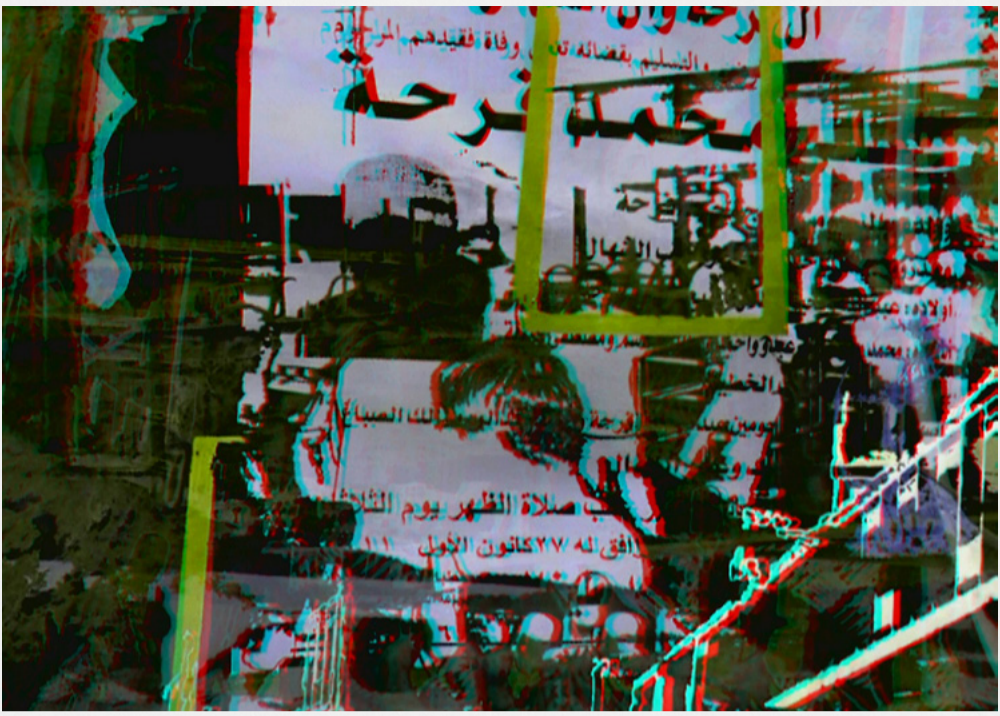
Taking a cue from René Magritte's *Treachery of Images*, AKA *Ceci n'est pas une pipe*, 1929. A work often referenced as an example of meta messages. Communication about communication is known as metacommunication—a powerful indicator of someone's thoughts and intentions. *Ceci n'est pas une pastèque/This Not A Watermelon* is a solidarity gesture remembering that the frying of Palestinian flags was criminalised by Israel when it first occupied Gaza in 1967, coupled with a military order prohibiting artists under occupation from exhibiting any fusion of red, black, white and green, the colours of the flag. In 1980, Israeli forces arrested three artists at a gallery in Ramallah for violating this military order. To which Artist Issam Badr responded: "Well if I paint a flag over with these colours, what will you do?" And the officer responded: "It would be confiscated. Even if you do a watermelon it will be confiscated." The watermelon then became a symbol of Palestinian resistance. Artist Khaled Hourani borrowed the idea for the 'Watermelon flag' from this officer, not to admire his ill imagination, but to commemorate the legacy of resistance to the prohibition of the Palestinian flag. Hourani originally made the design for the *Subjective Atlas of Palestine* in 2007, to then wave it at many exhibitions worldwide. During the 2021 Palestinian uprisings, the flag has been produced as an effective alternative flag to wave until the occupation ends.

Source: <https://disarmingdesign.com/product/watermelon-flag/>



Melissa Nguyen, Incense Burner

Incense Burner references a moment from my travels in Vietnam, recontextualised for a Western audience. From a diasporic perspective, it invites us to consider the authenticity of the image within its cultural context. The work uses Orientalist aesthetics to explore the exoticism and commodification of culture, and the ways in which we alter and exploit ourselves for consumption.



Khaled Sabsabi, 70,000 veils

70,000 veils (2004–14) is originally a 100-channel HD video installation by the artist, this print is a selected digital layer out of 70,000 digital layers. This work ruminates on the relationship between religion and spirituality in the digital era. In Tasawwuf (Sufism) it is very difficult to explain the true meaning of the Arabic word Nur (light). Light is the purest entity that exists. In Tasawwuf texts the Divine describes itself as being Nur. Tasawwuf texts say that true inspiration comes from knowledge, which comes from Nur enlightening an individual's heart. Nonetheless, the Prophet Muhammed, Alayhi As-salām (عَلَيْهِ السَّلَام), says there are 70,000 veils of light and darkness separating an individual from the Divine. Sufis understand these veils to refer to the degrees to which the Divine is beyond description and imagination. The original work took approximately 10 years to make and involved manipulating 10,000 photos to decipher 70,000 digital layers, which were then reconstructed to create 100 composited 3D video sequences displayed across 100 LED TV monitors.



Jenna Mayilema Lee, malngarr-ma (white gum)

malngarr-ma (White Gum) is a photographic work that documents a hand-crafted branch suspended in a state of falling. Made from the cut pages of *Aboriginal Words and Place Names* by A.W. Reed, the branch is formed from a problematic text that sought to homogenise and commodify diverse First Nations languages. Through cutting, twisting and reconstruction, the work disrupts the authority of the book and reclaims its material. The act of falling speaks to both loss and release, language slipping from memory, or a branch surrendering to gravity. Yet in its crafted form, the branch resists collapse, holding shape mid-fall. Through this image, the work invites a quiet reckoning with the violence of erasure and the resilience required to pick up what remains. The white gum, or malngarr-ma in Larrakia, is both a symbol of Country and a reflection of the widespread commodification of the eucalyptus by colonial settlers. Its presence underscores the parallelled exploitation of land and language, transforming a tool of linguistic commodification into an object of reclamation.



Lara Chamas, Walad ow sila7o (child and his gun)

Inside Sayyida Khawla Shrine, in my family's native Baalbeck, Lebanon. I watch my mother pray on a plastic chair, she can't bend over or kneel anymore. I watch as she and the other women fall to their knees at Khawla's grave, grabbing onto the grates that surround it, overcome with grief for her, for themselves. There is a little boy, patiently waiting for his Mama to finish praying, he's at her feet, kneeling in a similar pose. With him is an innocent toy, perhaps bought in exchange for accompanying her that day. He will grow up and get a metal version, heavier, he already knows how to hold it. His Mama will return to this site, pray for airstrikes to end, pray for his safety, then finally, pray for his soul to enter heaven as a Martyr.



Joon Yoon, Life imitates art (well, kinda)

I found myself searching through my notepad in hopes of finding something new amidst the old notes, drawings and tangential ideas I once wrote down. I realised that I used to draw all the time. I found myself drawing again to reconnect with myself from the past. Someone who had more space, time and capacity to draw. I am going to make more time for drawing this year.