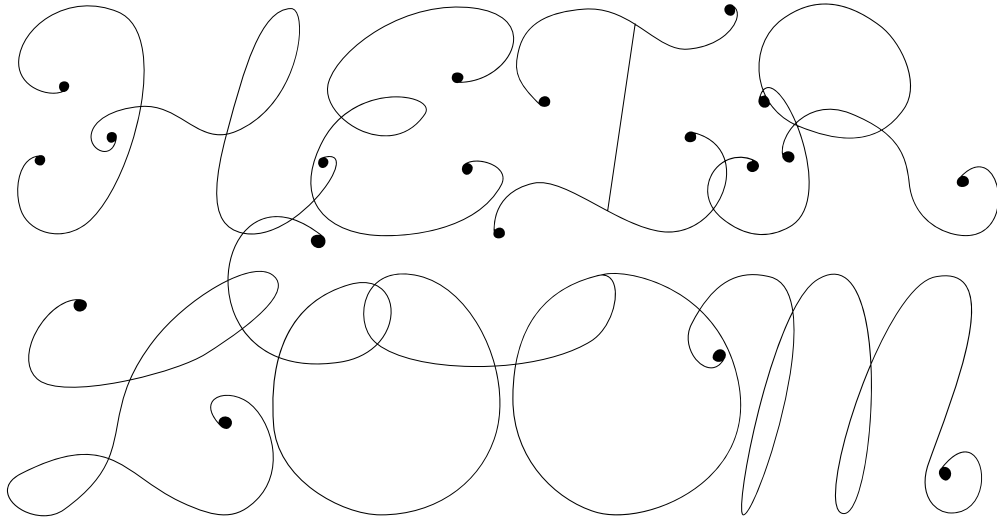


30.08.2026
– 25.10.2026ORGANISED BY
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An heirloom is something that holds memories and stories beyond its physical presence. Often passed down from one generation to the next, these objects can contain sacred space for joy, love and grief tied to the everyday. Conjuring the home and rituals within, heirlooms act as living archives for the labour dedicated to their making and caretaking.

Gathering a collection of artworks that reframe 'heirloom' in varying perspectives, this exhibition unravels the complexity in domestic spaces. Some artists involve, invite or interrogate family whether chosen or bound by blood. Extending critique to the dominant culture, artists reclaim everyday home life from prescribed narratives. They author new visions of being and caring for one another, grounded in working class, diasporic, queer and trans realities; while striving to preserve cultural practices that quietly uphold communities.

Heirloom is a call to question what we inherit, and to shift our attention to invisible things to cherish.

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1. Nelly Clifton

The Coloured Sky, 2026

Two channel video

20:00 min, 20:00 min

I shot this on the busy intersection of Flinders Street in Melbourne, my friend Tom Deniz helping me on camera. It explores feelings of loneliness, residue, and strangeness, with the sounds of the other dreams oozing in. All of it comes together as a long scroll painting of gesture and bodies. Movement is pre-inscribed within bodies, as spectres of intergenerational experience, and I am interested in how migration, ancestry and lived systems persist as phantom maps, beyond conscious knowledge or language.

I used non professional actors, as I always have. Just using my friends, who most of the time surprise my expectations. Maybe because we know each other so well. I love to watch it back, where a laugh is different, a silence is heard. What I imagined inside of the shot compared to all the new information and option I get from watching it back. Like they are separate films themselves.

2. Haein Kim

The Hand of Those Who Hurt Us, 2023

Colour pencils on paper

29.7cm x 42cm

The Hand of Those Who Hurt Us (2023) was created during a time when my life and creative practice belonged entirely to myself. Emerging from a period of disillusionment within the creative industry, the work holds the vulnerability, self-protection and cynicism I was experiencing alongside an enduring fascination with girlhood and the female gaze.

Returning to the work now, as a mother, I encounter a different version of myself. The work preserves a period when I could create untethered, creating space to reflect on my own metamorphosis and what this new phase of life might bring.

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3. Intan Teriaki

Sunday's Market, 2025

Acrylic and graphite on acrylic paper
40cm x 50cm

Movies with Homies, 2026

Acrylic and graphite on acrylic paper
40cm x 50cm

Summer 2025, 2025

Acrylic and graphite on acrylic paper
40cm x 50cm

My practice explores imperfection as a generative force — what I describe as “the avant-garde of perfection”. Working primarily through figurative drawing and painting, I consider the ongoingness of lived experience, where identity is continually forming rather than fixed or resolved.

For this exhibition, I present my children's artworks alongside my own drawings, acknowledging their creative gestures as an integral part of my practice. Together, the works celebrate shared creativity, everyday family life, and the ways artistic expression can emerge through collaboration across generations.

Artworks by Tareq Teriaki and Yasmin Teriaki, 2025-26

Acrylic and coloured pencil on paper
30cm x 20cm each

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4. Eddie Abd

Awakening, 2025

Fabric Prints

60cm x 110cm

Awakening was created as part of a body of work I was developing in 2025 (shown at Verge Gallery in the folded in solo exhibition), post the onset of the Gaza genocide in 2023, where I was thinking through my own complicity with various systems that shape large parts of my life and my family's.

I am someone who migrated from Lebanon. I live now with my family on Dharug Country, land whose sovereignty was never ceded, as across all of this 'continent now called Australia' - as Tyson Yunkaporta and Megan Kelleher have put it in the introduction to their book *Snake Talk*.

The body of work was developed with the guidance and friendship of esteemed Dharug artist and educator Leanne Tobin, some works created with my family, including this work, *Awakening* - a term Leanne coined during a conversation we had during the development of the folded in exhibition.

This work speaks to my experience as a storyteller, whose first impulse at the beginning of my journey here on this continent, as a creative, as a migrant, was to share my story: explaining who I am, where I have come from, what I have left behind. I understand this initial urge and can see, looking back, the pitfalls that need to be avoided so as not to fall into self-labelling — self-flattening in relation to the dominant other.

For *Awakening*, we decided that we are at a moment beyond telling our story - this is that point in time for our trajectory; everyone has their own. As a family, we have withdrawn our consent for our story to be consumed. Unfolding yourself from various complicities can take many shapes and forms. The green is the colour of possibility.

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5. Cass Li

1. *first day*, 2024

archival pigment print on Hahnemühle Photo Rag Baryta
35cm x 26.25cm

2. *spirit money for Kung Kung*, 2024

archival pigment print on Hahnemühle Photo Rag Baryta
35cm x 26.25cm

3. *Kung Kung's wardrobe*, 2024

archival pigment print on Hahnemühle Photo Rag Baryta
35cm x 26.25cm

4. *Kung Kung, New Years Day*, 2024

archival pigment print on Hahnemühle Photo Rag Baryta
80cm x 45cm

5. *Christmas 2024*, 2024

archival pigment print on Hahnemühle Photo Rag Baryta
45cm x 33.75cm

6. *Popo in Kung Kung's room, searching*, 2024

archival pigment print on Hahnemühle Photo Rag Baryta
40cm x 30cm

7. *chairs*, 2024

archival pigment print on Hahnemühle Photo Rag Baryta
35cm x 26.25cm

8. *Kung Kung's bathroom*, 2024

archival pigment print on Hahnemühle Photo Rag Baryta
40cm x 30cm

conjunto não precisa chorar (Together There's No Need to Cry) (2024-)* is a documentary series observing the year after my grandfather's passing, witnessing mourning rituals within the Chinese Timorese community and the tracing of family stories and legacies. The project is a personal reflection on filial guilt, cultural inheritance, and implicitly, how diasporic longing influences the value of preserving tradition and the meaning of objects left behind.

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The title of this body of work comes from the name of my late grandfather's band that he was a part of with his brothers. In Portugal, I learnt I had mistranslated 'conjunto' to 'together' and have stuck to it, rather than changing it to its true contextual meaning of 'band' or 'series'. This series follows Kung Kung's passing, beginning with observing domestic spaces transformed by death/absence and the performance of traditional mourning rites, exploring cultural and generational passages.

In this iteration, select images from the series centering the domestic space, that is my grandparent's home, are brought together in a cluster. Exploring the idea of indeterminate memory, represented by photographs not read as separate images, but as an intertwined mass of snapshots or information that is not easily defined or immediately recognisable. It also resembles a family picture frame collage, displaying quiet moments of grief, gestures and gathering.

6. Harrison Mäe

A Colorbond fence stand between you and I, 2025

HD video, sound, salvaged fence palings, graphite on paper

Video, 5:55 min

Fence, 180cm x 210cm x 100cm

Graphite on paper, 28.5cm x 8.5cm

My work emerged as a response to a period of great personal loss. My father – from whom I was estranged – passed away suddenly in early 2023. Two months to the day of his death my brother, mother and I were given notice of eviction from the rental property we shared. Left bereft following my father's passing and expelled from my home, I was overwhelmed with grief. In the wake of this immense loss, I began returning to the areas I grew up in, and the different houses I had lived in with my family. In these returns the suburban fence emerged as an expanded drawing; a medium through which I can convey my grief, and an allegory for conceptualising the finality of these losses. Through conversation, through graphite, and through moving image the fence becomes a drawing – a line that separates me from what I have lost.

7. Danica I. J. Knežević

Invisible Agent, 2015

Maintenance performance video, 17:55 min

Invisible Agent documents seven days of repeatedly lifting my mother's wheelchair in and out of the car to support her daily needs. The wheelchair functions as an extension of her body, enabling movement within and beyond the home. As a device designed to support and carry the body, it becomes both an object and an infrastructure of care. However, the occupant is absent. The only visible body is my own, engaged in the repetitive labour of assembling, lifting, and disassembling the wheelchair.

Drawing on lived experiences of caregiving, the work examines often-invisible forms of labour and the bodies that perform them. While accompanying my mother in public, I have frequently witnessed others address me rather than her, even when she is the person speaking. These encounters reveal how disability, care, and caregiving labour can remain unseen despite being essential to everyday life.

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Through repetition and endurance, *Invisible Agent* makes visible the physical and emotional labour embedded within acts of care. The work positions caregiving as embodied labour, drawing attention to the support systems that enable movement, participation, and independence, while often rendering both the caregiver and care recipient invisible. In doing so, it asks whose labour is recognised, whose bodies are seen, and how care continues to sustain daily life beyond public view.

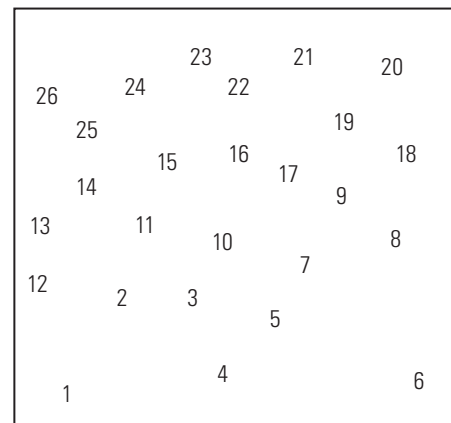
8. Samira El Chami

Cassette Collection, 2026

Glazed stoneware

6cm x 1.5cm x 9.5cm

- | | |
|------------------------------------|-------------------------------------|
| 1. Glory to the resistance 1# | 9. Bury me/ تقبرني |
| 2. weird / chi gharib/ شي غريب | 10. Hel A3na/ حَلْ عني / back off |
| 3. Wael Kfoury's tape | 11. Kif Jaro!!/? كيف جرى ؟! |
| 4. Glory to the resistance 2# | 12. Don't worry about it/ ماتعتل هم |
| 5. Farhitik/ فرحتك /your happiness | 13. Sad/ زعانة |
| 6. Abdel halims tape | 14. Idk/ ما يعرف |
| 7. Khod ballak | 15. Forget me/ ننسى لي |
| 8. I'm for me | 16. Fairuz's tape #1 |



- | | | |
|--------------------------------|------------------------------------|--------------------------------|
| 17. Ahlan w Sahlan/ وسهال أحلى | 21. I'm joining the army tomorrow! | 24. Ya rait/I wish/ رات يا |
| 18. Until Victory/ حتى النصر | 22. Nancy Ajram's tape | 25. Superiority Complex |
| 19. Fairuz's tape #2 | 23. Samira's tape | 26. Glory to the resistance 3# |
| 20. Madruub/ مضروب | | |

My ceramic cassette series was inspired by my family's vast collection of cassettes, the surface with the written word to the recipient, the colours fading away from years of use and the years they were forgotten packed away in a closet. The unique experience that comes with listening to music from a cassette is more intentional than accessing songs from your phone, it reminds you to be intentional and slow with your actions.

The cassettes are carved with Arabic phrases or lyrics which are reflective of the mundanities of daily life, casual and humorous conversation. The saturated colours and glazes applied on the surface of the pieces point out how nostalgia distorts material objects and allows an individual to reminisce about the past in an optimistic way. Hand building the cassettes with clay and imitating its size creates an intimate experience when the piece is held.

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9. Alice McCool

Create New Beauty, 2026

Mdf, traditional silver foil stickers, paint, iPad, single channel video

Beauty box design and fabrication: Yusuf Ali Hayat

34cm x 22cm x 34cm, Video 2:48 min

Create New Beauty considers how ideas of beauty influence and racialise experiences of visibility. It asks whether beauty can be liberated from inherited ideologies. Can it become a site of resistance, rather than recognition?

Situated within a beauty box that draws on traditional Korean design (gyeongdae 경대), the select video content subverts the promotion of Korean beauty products by Western 'influencers'. Engaging with notions of exoticism, power and appropriation, the work troubles ideas of beauty that have been defined in opposition to non-Western features.

Attending to the commercialisation of K-beauty, *Create New Beauty* gestures towards other histories of the globalisation of Korean bodies and identities.

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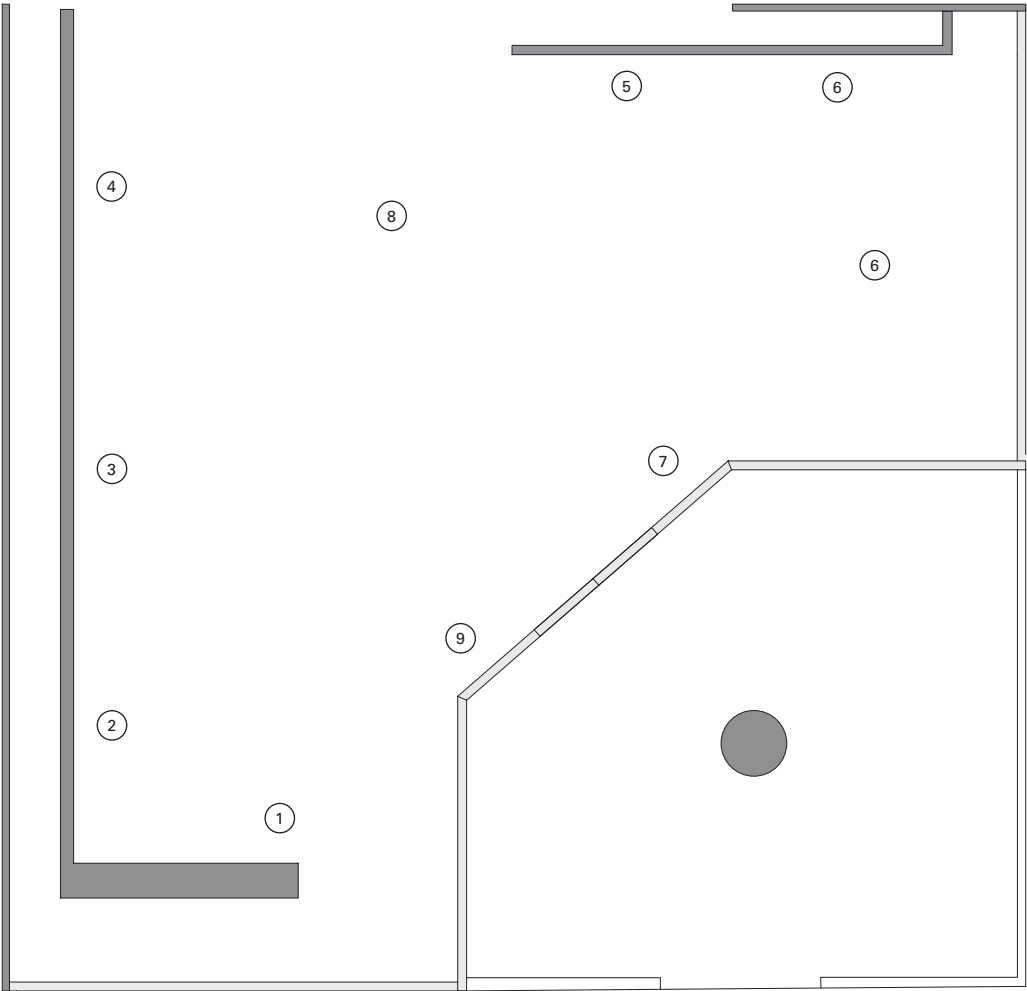
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