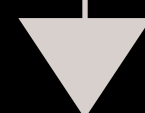


# *Around the Block:*



## Winter Screenings by



**COUNIHAN  
GALLERY  
IN BRUNSWICK**

## Next Wave,

# Next Wave,

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## Winter Windows

Next Wave's inaugural Winter Windows series transforms Brunswick Mechanics Institute's windows into portals exploring the theme *Possible Worlds: Imagined Futures*.

Winter Windows features new works by local artists Axel Garay and Liwen Lian, selected by local award-winning curator, writer and art historian Nur Shkembi, former Next Wave Young Artistic Director MaggZ, alongside Next Wave's CEO Elyse Goldfinch and Lead Program Producer Frances Robinson.

At the heart of Next Wave's Winter Windows series is an idea central to our vision: artists don't just reflect the world—they shape it. Art is a way of holding space for complex truths, of listening deeply and dreaming together.

Next Wave's Winter Windows launch on Friday 4 July and will be shown from dusk until dawn until Sunday 17 August.

**270 Sydney Road, Bulleke-bek (Brunswick)**

## Works and artists

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### *Sik* by Axel Garay, 2025

Our past consumes our future, rolling around the oceans, choked in our garbage. Our footsteps form and decay, and yet our trash remains, in great plastic detail for centuries after us. *Sik* [pronounced seek] is a two channel video portrait series grappling with a future land filled with our trashy remains.

How do our descendants weave our garbage into the folklore of the future?

Axel Garay (Meriam/Puerto Rican/Malaysian) is an emerging queer First Nations interdisciplinary artist and storyteller working with the still and moving image. He utilises digital video, installation and alternative photographic processes to explore themes of technology ethics, desire, spirituality and human psychology.

### *Nightfall* by Liwen Lian, 2025

Drawing from Islamic mysticism, Christian allegory, and Chinese cosmology, *Nightfall* questions the boundaries of reality in an age where digital illusions blur truth.

The artist's digital twin Salima Iman Khair al-Din traverses the liminal space between worlds—human and machine, seen and unseen, the tangible and the dreamed.

In collaboration with local fashion designer Wilson Jedd Adams, Salima becomes a conduit between worlds—her cyborg-esque presence symbolising the entanglement of human aspiration and machine logic.

Liwen Lian is a Hui-Chinese visual artist, designer, and community arts labourer. They hold a Bachelor of Interior Design (Honours) from RMIT University. Their practice explores how visual and material culture—objects, technologies, and environments—shape, distort, and re-imagine identities and notions of humanness.



**ARTS**

**MERRI-BEK**

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## **Michelle Guglielmo Park (260 Sydney Road)**

The 260 Sydney Road projector platform provides a platform for community, artists, students, and filmmakers, to present work through month-long looped projections from dusk to dawn.

Curated and managed by the Little Projector Company, the Twosixty Projector is a projected creative notice board for the communities of Merri-Bek, actively prioritising content of artists, curators who are First Nations people, CALD, women, LGBTIQ and people with disability.

Throughout winter, 260 Sydney Road will also feature works by two local artists co-curated by Next Wave and Merri-bek: d duàn and Linda Loh.

**260 Sydney Road, Bulleke-bek (Brunswick)**



## Works and artists

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### *Wurundjeri Seasons* by Jacqui Wandin and Little Projector Company

The Wurundjeri Seasons by Wurundjeri woman Jacqui Wandin is a year-round projection art program that celebrates the ecological rhythms of the 6 distinct Wurundjeri seasons in the Merri-bek area and the Wurundjeri Woiwurrung language names for the seasons.

Wurundjeri people recognise six seasons in the Merri-bek area: high summer, late summer, early winter, deep winter, pre-spring, and true spring. Each season is identified by environmental signals observed in insects, animals, and plants.

### *Speculative Hybridity* by d duàn

*Speculative Hybridity* is a quasi-robust transhumanist orthosemic scaffolding to achieve metastable noise/meaning equilibrium.

d duàn 段耀钦 is an experimental a/v artist preoccupied with spectacle, tech, (para)text and spatial magik/rituals, living and playing on unceded Wurundjeri land. Their speculative multi-lingual multi-lore practice is bookended by an evolving philosophy of slow working~slow living~*pleasure*.

### *Where are we going? (2024)* and *Golden Mist (2024)* by Linda Loh

*Where are we going?* and *Golden Mist* are abstract digital videos from the same body of work which explores luminosity amidst complexity.

Both works are metaphors for our minds and life. My imagined future is one where all humans find their innate capacity to transcend the chaos of their mind and the outer world. A possible world is one where the luminosity of equanimity and clarity are the order of the day.

Linda Loh is a visual artist in Melbourne. Her multimedia works navigate the elusive form and materiality of digital space with transformed sources of light. She has had solo and group exhibitions in Australia, USA and Europe, with works curated into projection festivals, billboard projects, screenings and art galleries.

# **COUNIHAN GALLERY IN BRUNSWICK**

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## **Winter Night Screen**

The Winter Night Screen is an annual program showcasing contemporary moving image works that are projected onto a window of the Brunswick Town Hall—home to the Counihan Gallery.

Facing Sydney Road, the screen lights up nightly from 5pm to 11pm throughout July and August.

This year's program launches on 4 July and features work by three artists: Ma Ei, Gabrielle Leah New, and Danish Quapoor.

The Counihan Gallery is Merri-bek City Council's public art gallery, presenting a free program of contemporary art exhibitions. Named in honour of the Australian artist and activist Noel Counihan, the gallery reflects his legacy as a champion of social justice and free speech through its commitment to activism, sustainability, and creative expression.

**233 Sydney Road, Bulleke-bek (Brunswick)**

## Works and artists

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### *Strawberry Piece* by Ma Ei

In *Strawberry Piece*, a complex relationship unfolds between two people. A man applies makeup on a woman; the woman force-feeds strawberries to the man. Despite their obvious disdain for each other, they persist, with their interactions growing increasingly hostile and violent. Their behaviour suggests shifting emotions: between love and frustration, desire and distance, acceptance and reluctance, sweetness and bitterness. It also suggests that, despite the challenges, letting go is often the hardest thing to do.

Ma Ei is a multidisciplinary artist from Dawei, Myanmar, who works across painting, installation, photography and performance art. Drawing from lived experience, her work explores feminism and the pursuit of peace.

### *PLASTICUS – What to do with All the Plastic?* by Gabrielle Leah New

*PLASTICUS – What to do with All the Plastic?* responds to the global plastic crisis. By 2050, it is predicted that there will be more plastic in the ocean than fish. Studies show that humans ingest the equivalent of a credit card's worth of plastic each week, and only 9% of what we put in our recycling bins is properly recycled.

During the pandemic lockdowns, soft plastic recycling in the artist's local area was stopped. In response, they were inspired to create the monster PLASTICUS, using a loom borrowed from a neighbour. Filmed at Blairgowrie Bay Beach on Bunurong land, the work captures PLASTICUS moving and dancing like waste caught in wind and water. Their movements echo the disturbing reality that plastic now inhabits our natural environment.

Gabrielle Leah New is a multi-arts practitioner who works with textiles, installation, photography, text, video and live/participatory performance. Her work explores themes of identity, relationship to self, other and place, transformation and the space between internal and external worlds.



## *DELPHIC a deux* by Danish Quapoor

*DELPHIC a deux* is an animation by Danish Quapoor that draws on personal experiences—including coming out to his family as bisexual and the passing of his father.

Evolving from the artist's earlier biomorphic paintings, it brings these painted forms to life through fluid yet tense movements that evoke the emotional weight of his story.

The animation is looped to suggest cycles of entrapment, release and catharsis—like an *ouroboros*, the ancient symbol of a serpent eating its own tail. These repeating patterns reflect themes Quapoor has explored in his paintings, now re-imagined through movement and abstraction.

Danish Quapoor is an interdisciplinary visual artist, curator and arts worker based in Gurambilbarra/Townsville, Queensland. Working predominantly across ceramics, textiles and painting, his practice explores identity, relationships, religion and sexuality. Quapoor was awarded the 2024 Percival Photographic Portrait Prize and has been shortlisted for the Gosford Art Prize and North Queensland Ceramics Award.





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## Round the Block

This winter, Blak Dot Gallery lights up the dark with *Round the Block*—the first of our annual, six-week screening series transforming our glass entrance into a circular portal for moving image.

Featuring works by April Phillips, Diana Paez and Emma Salmon, the program celebrates bold experimentation and storytelling beyond the frame. From poetic reflections to the wonderfully weird, each piece is created specifically for the round format - inviting passersby to pause, peer in, and experience moving image in a whole new way.

Round the Block works will be screened on Thursday, Friday and Saturday nights in July and August.

**33 Saxon St, Brunswick**

## Works and artists

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### *LOOK > SEE (Look to See)* by April Phillips, 2024 4 – 19 July

In a world that feels both familiar and new, we set off on a seemingly improbable magical journey, from the depths of a pristine riverbed to the celestial infinite skies, to traverse speculative futures from multiple perspectives. Where is this dreamy, fluid and peaceful world: A parallel existence? A dreamscape? A pocket of deep time?

April Phillips is a Wiradjuri-Scottish woman of the Galari / Kalari peoples, living and working in regional Australia. Her art practice is cemented in futurism and media arts; as lead artist / director working across moving images, illustration, 3D assets, AR research, and photogrammetry. In 2022 April was awarded the Women in Digital award for excellence, advocacy, innovation and social impact, in recognition of her work in digital arts.

### *Woven In: Circle of Visibility* by Diana Paez, 2025 24 July – 2 August

*Woven In: Circle of Visibility* is a circular video work honouring the strength and presence of culturally diverse women in Australia. Originally created for the “Hidden” public art festival in Ballarat, it now loops as a quiet visual meditation in new public contexts.

From shadow to light, this is a quiet act of resistance - an offering of visibility and belonging. What does it mean to be truly seen in public space?

Diana Paez is a Colombian-Australian documentary filmmaker and visual storyteller based on Wadawurrung Country (Ballarat, Victoria). Her poetic, human-centred practice explores migration, identity, and belonging, often in collaboration with culturally diverse communities.

## *CLASSIC REFRAIN* by Emma Salmon, 2024-5

24 July – 2 August

*CLASSIC REFRAIN* edits together a classic love song refrain with glitches of Country below and above asphalt to sing feelings of anguish, desire and entrapment in the colony. This video is filmed just down from Boundary Road in Fawkner—a marker of a border used to develop colonial infrastructure and subjugate Aboriginal people, land and movement.

Emma Salmon (b. 2004, Naarm) is an artist of Nyikina and Celtic descent, living on Wurundjeri country. Her practice spans drawing, printmaking, weaving, video, and installation, telling stories of ancestry, family, and community. Alongside her artistic practice she is a writer and set and costume designer for theatre.

As a Stolen Generations descendant, she explores and practices culture through abstracted, intuitive, and memory-based processes, guided by honesty and sustainability. Informed by the industrial northern suburbs and digital cultures she grew up within, her practice challenges prescribed 'Australian' identities, settler-Indigenous relations, and mystifications of Indigeneity.