

Sub 27

GROUP SHOW

April 16 - May 9 / 2026

Curated by:

- Theodore Dryden
- Jimmy Larwill
- Phoebe Owen
- Madeleine Steer

Opened by:

-David H. Thomas

Supported by:



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Sub 27
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artists under 27.

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Sub 27

The Artists

Elizabeth Adderley
Luca Anderson
Coco Brown
Sunday Cornish-Treloar
Cosi D'Andrea
Matthew Davy
Theodore Dryden
Niesha Gilmour
Louis Howcroft
Janae Hunter
Tom Krake
Jimmy Larwill
Sam Manderson
Harriet McCorkell
Maxwel Mignatti
Harrison Murdoch
Noto Journals
Jasper Peppard
Scarlett Peppard
Lexi Picciani
Polly Cheng Pritchard
Zane Reynolds
Samara Robertson
Harry Russell
Tige Ryan
Ava Schaller
Charlotte Schaller
Joshua Searle
Ellie Singe
Gabriel Claude Spranger
Felix Toohey
Finn Vevers
Clarine Wilmar
Tuesday Wilson
Toby Wundheiler
Buster Wyzenbeek
Micaela Xerri

Sub 27

Elizabeth Adderley



Untitled
Oil on wood
22.5 x 25 cm
2025

Liz's painting practice focuses on themes of memory, nostalgia, and interconnection, often drawing from found and personal archives. This work is from her recent *Recollect* series, which explores the intersections of personal and collective memory, highlighting the emotional familiarity and universal nostalgia within imagery.

Sub 27

Luca Anderson



State of Existence
Wooden frame, matte board,
printed photo
29.7 x 42 cm
2026

I'm 23 years old and have been practising photography for two years with an interest in street photography. I study screen and media at university but my focus has shifted from cinematography to photography after delving into the practise more. Capturing unique moments and interesting compositions in every day life is what draws me to photography. These works are an attempt to capture the experience of locals and their interaction with their environments on my travels across Asia.

Sub 27

Coco Brown



Rabbit
Painting, acrylic
paint, oil paint and
silver leaf
60 x 50 cm
2024

I am a 19 year old student
at RMIT. I am more prone
to painting and am based in
Prahran. I like to see beauty
in the weirder things.

Sub 27

Sunday Cornish-Treloar



Framed Pidgeon

Soft ground copper plate etching on

Hahnemuhle Etching Paper.

15 x 15 cm (print); 18 x 18 cm

(paper)

2026

Art is my way of expressing my love for nature and the world around me. There are a few things in particular that I love, which are fish and birds. Fish have been a constant in my art for a few years, and birds have become a new favourite subject. With all my work, I focus on two things (not always in the same work), colour and form.

Sub 27

Cosi D'Andrea



1.



2.



3.

Untitled 1; Untitled 2; Untitled 3
Stoneware

Untitled 1: 150 x 250 mm; Untitled
2: 150 x 200 mm; Untitled 3: 250 x
150 mm
2025

I am a 3D ceramist working at the intersection of digital design and clay. I create forms through digital modelling and make them tangible using a clay-extruding 3D printer. This process allows me to move seamlessly between virtual precision and material unpredictability, creating refined and carefully curated pieces.

Sub 27

Matthew Davy



Beyond
Spray paint, acrylic,
oil pastels, oil
stick, paint marker
82 x 62 cm
2026

My art explores the raw beauty of self-expression through colourful, abstract forms inspired by Naive art. I create intuitively, letting emotion guide every mark and choice of colour. Using spray paint, oil pastels, acrylics, and paint markers, I transform my thoughts and feelings into vibrant, textured pieces that reflect the chaos and calm of everyday life. For me, art is a way to escape troubles and find balance and create a space where I can be completely honest and free. As a small independent artist, I just hope people can connect with my work and appreciate the emotion, colour, and authenticity behind it.

Sub 27

Theodore Dryden
'Moddpodge'



*Late Night
Merry-Go-
Round*
Acrylic on
canvas
150 x 150 cm
2026

Melbourne abstract painter. I paint from a position of exploration, finding compositions and beauty through colour, shape and texture. Large abstract paintings make my practice, acrylic, water and oil on canvas layering wet on wet strokes, building geometric abstractions reminiscent to youthful or childlike subjects. I work fast and large in a gestural manner to achieve broken or raw strokes proving refinement can be boring. I find inspiration in boldness and the freedom that children's drawings/paintings hold. In a way I'm on a path of unlearning what had already been taught to me and create a lifestyle where practice is everyday, and artistic freedom is everything.

Niesha Gilmour



Second Place
Photograph
50 x 40 cm
2026

I've always been a writer. I wrote every feeling, every scent, every dream. Six years ago, I began to struggle when I started reading philosophy and realised that language would never be enough. Some human experiences resist being shared at all. So I picked up a camera and tried to get as close as I could, knowing it would still fall short. Now I've made peace with the idea that if my art can make people feel - each in their own way - that is enough.

Sub 27

The winter sun has been the prettiest thing that I've seen this August. It's cold, and sometimes it still rains, but waking up is easier when the sun peaks through the blinds and dances on my walls. When I stand up from the bed, I come face-to-face with the panel mirror across from it. There are parts of me that are chubbier. I look more Chinese than I ever have. My hair has grown long enough to cover my nipples. I'm trying to say that time has passed (without falling into clichés).

The sun floats over me in the East the same way it does in the West. I've said before that the movement of place won't change me, but therapy tells me that the movement of time could. I don't actually think it's strictly either. I'd like to think that I've read enough philosophy to create my own, no matter how narcissistic that comes across. I would simply claim the idea that people change people. I've learned that myself. But I guess Levinas already said that. It's the face of the other — the way another person looks at you, interrupts you, calls you into responsibility — that makes you different. I met someone. Other people live, and they live beside me; under me; inside me. He stretches all around, even when he's not here. He's in the happy fat that I gained; the hair that I can't untangle; the self I am now.

I used to rally against change, but now it almost feels effortless. Days arrive with a lighter rhythm, and the small moments linger longer than they used to. I notice my body differently, my thoughts differently; even the darker corners of my mind feel open. There's a softness in waking, in moving through space, in letting people see me without pretence. It's not that everything is perfect, but everything feels fuller, brighter, and easier to hold. Life often comes at me fast, but I feel a second support in his steadiness. I still pinch myself.

I tend to rediscover some sort of love in myself whenever we're on the brink of September. Maybe it's melancholia being swept away with the last of the winter winds, or maybe it's just the slow flow of time — not measured in days or weeks, but lived in the warmth of sunlight on my skin, in the rhythm of hair growing, in the quiet presence of another in my bed and in my head. He's known me for years, just as I've known him, because time lives in the experience and not in the duration. I think that's something Bergson said. I catch myself stuck on my metal reflection again, tracing the same curves and lines I used to think were imaginary, and I realise they are the same and not the same: a body / a self, altered by time, by the sun, slowly even by him. Change has arrived quietly, almost imperceptibly, like Heraclitus' river (I am not who I was yesterday, and tomorrow I will be someone else entirely). And, in all my hardness, I fall to my knees to thank the people, the light, the flow of time. It feels so good to not be the same girl I was when I was eight, hiding under tables and clutching at my mother's hand. Rather, I am this new thing, carried by small moments that refuse to stay still. The world tastes sweeter when it slows enough for me to sit with it. It tells me that I am alive in a way I never was before, nourished and completed.

Niesha Gilmour

Louis Howcroft

Louis Howcroft is an artist driven by feeling first and form second. His work sits in the space between intuition and intention, guided less by rules and more by instinct, memory, and mood. Whether working with sound, image, or material, Louis is interested in how things feel rather than how they're supposed to look. There's a quiet confidence to his practice. He resists polish for polish's sake, favouring honesty, texture, and moments that feel lived-in.

Imperfection isn't something to be fixed, it's something to be revealed. At the core of his work is experimentation. Every piece begins as a question rather than an answer, a test of fabric, surface, technique, or process. Materials are pushed, layered, cut back, and reassembled in ways that are intentionally unresolved. No work is repeated. Each piece exists as its own discovery, shaped by what happens in the making rather than a predetermined outcome. This approach gives the work an unpredictability that mirrors the street. It echoes the laneways of Melbourne, the tension between rough walls and refined architecture, between chaos and control. Textures feel weathered, forms feel found, and compositions shift like a city that's constantly under construction. There's rhythm in the irregularity, structure hiding inside spontaneity.

Louis' practice is less about mastery and more about movement. A commitment to staying open, staying curious, and allowing the work to evolve in real time. The result is art that feels alive, grounded in place, shaped by process, and impossible to replicate.



After the fires
Denim, oil paint
150 x 200 cm
2025

Janae Hunter



Grazed my Knee
Acrylic paint on
canvas
66 x 51.5 cm
2025

My name is Janae Hunter and I am a Melbourne-based emerging artist working across painting and mixed media, guided by a diaristic approach and a reflective tone. With the body and skin as recurring subject matter, my work considers resilience and the ongoing practice of restoration. During my Honours year and graduate exhibition, I became drawn to themes of healing, repair, pace, breath, impact, and tenderness.

More recently, I have continued to explore the self's resilience through the depiction of the bruise in painting, a site of vulnerability, and equally, a marker of strength.

Tom Krake

Golden Boy After Midnight
Grey lead on 200 GSM paper
52 x 42 cm
2026



My art practice explores the invisible connections that bind us, grounded in personal relationships, conversation, and the idea that the same interaction can hold different meanings for different people. I am drawn to moments where common ground emerges, even between strangers, and use this to examine how we communicate, connect, and coexist. Working primarily with acrylic on canvas paper alongside grey lead and transfer techniques, I create precise, print-like compositions that balance intimacy with clarity, focusing on detail and negative space to honour each muse's distinct identity while allowing their perspectives to intersect. Through these configurations of connection, my work reflects contemporary experience, affirming that every individual perspective holds value, whether seen collectively or alone.

Sub 27

Jimmy Larwill



Trouble Everyday
Oil on canvas
40 x 33 cm
2025

Right now I make blue paintings. Prussian blue is the dominant colour I use, 'though I'm no friend of Bismarck.

Sub 27

Sam Manderson

'Derwent'



Woof

Acrylic on canvas

40 x 75 cm

2026

My practice in painting, is grounded with a focus on experimenting with colour, depth, surface, and texture as ways of building atmosphere and meaning. I'm interested in how layered colour can suggest space, wear, and time within an image. This work draws influence from urban surfaces such as walls, wallpaper, graffiti, and rough concrete — materials shaped by use, weather, and human presence — which inform both the visual language and physicality of the painting.

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Harriet McCorkell



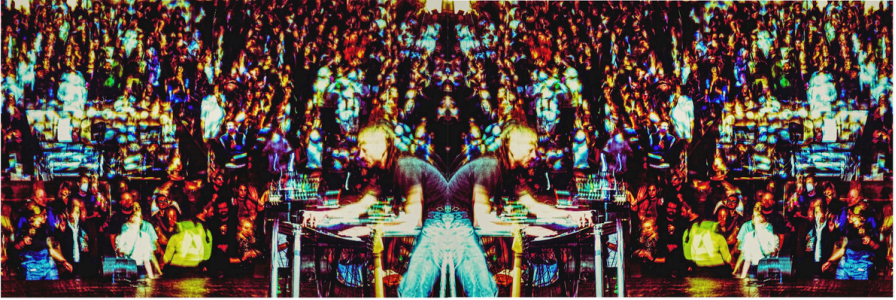
Cat-astrophe
Acrylic, gouache,
Posca markers
80 x 50 cm
2023

This piece was created using an array of acrylics, gouache and paint pens. It was directly inspired by my own cat, Ghost, who often contorts himself into many of the cat poses displayed in the painting.

I'm a 20 year old student at RMIT studying industrial design.

Sub 27

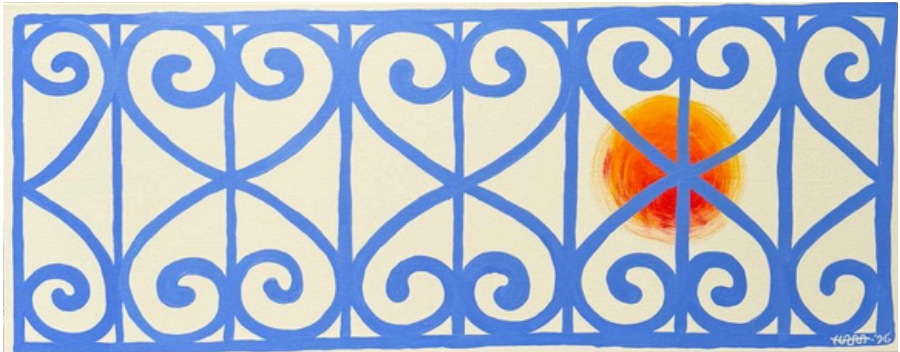
Maxwel Mignatti



*An Electronic Renaissance in
Kaleidoscope*
Photograph
38 x 113 cm
2025

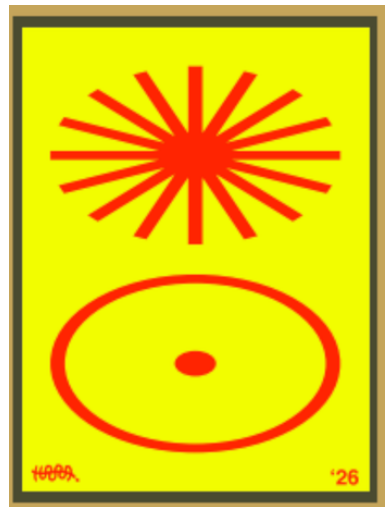
With a relatively new found lust for creativity, I employ photography as a means to expand my imagination while exploring my one wild and precious life. I take creative inspiration from everyone and everything around me - this vibrantly amazing world with its poetry, rebelión and big bright skies. I refuse to be constrained by the frames and pixels that define a photograph - so, I poke and prod, cut and draw, to open eyes to new ways of seeing, new ways of being. This photo - *An Electronic Renaissance in Kaleidoscope* - was taken of UK-based DJ Romare during a show in London. To me this piece encapsulates the gravitational pull of music, its beautiful ability to bring perfect strangers together under one sky, to dance in chaotic unison. Looking at this photo, the word sonder comes to mind. To see the people around you, perfect strangers, as having a life just as vivid, complex and chaotic as your own. Yet, despite our unique differences, we find common ground under the kaleidoscopic trance of music.

Harrison Murdoch



The Iron Gate
Acrylic on canvas
30 x 76 cm
2026

Harrison Murdoch's practice explores spirituality, symbolism, and everyday human experience through painting, photography, language, and conceptual experimentation. Treating his studio as a laboratory for ideas, he investigates energy, perception, and the unseen connections between people and systems. Rooted in personal mythology and broader artistic lineages, Murdoch's work seeks to reveal the hidden patterns that shape how we move through the world.



The Passing of the Suns
Acrylic on canvas
20 x 15 cm

Sub 27

Noto Journals

By Harriette
Dryden & Thomas
Pritchard



Earn your patina.
Handcrafted Australian leather journals
Made to be a part of your everyday
Designed and produced in Melbourne,
Wurundjeri Country

Sub 27

Jasper Peppard



Sun Electric Radio

Oil, acrylic and oil pastel

50 x 90 cm

2026

The first in a series of paintings inspired by the inner workings of antique radios. Each little wreck is the cross-section of an alarm clock gone awry. Tinkered with and never put back. Now left to rest in fragmented devotion, stark naked with all its circuits and innards exposed. No longer up to frequency.

Little worlds littered with bright batteries and aimless wires. I paint to bring out the wonder of these scapes. I'm no mechanic. It still hums though - the radio, in its new form: organic and estranged.

Scarlett Peppard



Birthday Party

Wall piece: oil paint, duct
tape, wooden board;

Floor piece: metal, rock,
paper and plastic

28 x 36 cm; 100 cm x 45 cm

2025

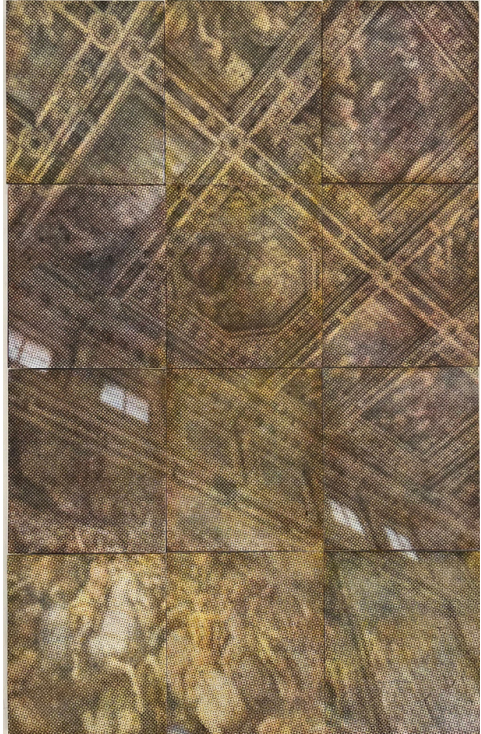
Reimagining beauty and value through curious collection of scrapped Things.

In a desolate, wasted world, where we've wrung out the last droppings of true colour and beauty from the earth. These objects that we have made eternal - will have to be our new toys, our furniture and our gifts. Our fascination for Things - to have and to hold - but not forever - is the cause of our wasteland home.

But home nonetheless- and maybe with the blind optimism that carried us here, will we be able to dance and put on party hats to enjoy the odd mess.

Sub 27

Lexi Picciani



Centro Storico
Paper, ink, wood
22.75cm x 19.5 cm each;
overall, 91cm x 58.5 cm
2025

At the core of my work is an interest in how place, material culture, and shared histories shape identity. In this work I explore how objects, architectural forms and imagery act as vessels for collective memory and emotional connection. While printmaking is often linked to mechanical reproduction, I have attempted to use it to challenge uniformity and the subtle beauty of human touch in art making. Through manual dissection and reconstruction of imagery, I have studied the way process can become the basis of a conceptual work and ultimately a deep reflection of self.

Polly Cheng Pritchard

'iPad baby'

Naarm based artist Polly Cheng Pritchard explores bodily and emotional states through performance, sculpture, installation and painting. Her multimedia practice works to articulate human experiences, reflecting on her own personal connections and dependences on family and other interpersonal relationships. Interweaving feminist and institutional critiques with a frank sense of hope, Polly explores her identity as a female artist and how this shapes her relationship with care and labour. Unwilling to define good from bad, Polly chooses to candidly lay out her inner monologue, exhibiting a slippage between earnest and comedy. Where does one's connection with another turn into a consumption of self?

How far does one need to sit from others to be wholly themselves or perhaps how close must one join with others to experience complete fulfillment? Whilst situating these questions within her own world, Polly still appears to be questioning whether she wants to be seen or remain aloof and mysterious. Polly has completed her Bachelor in Fine Arts at Monash alongside a three month residency at Testing Grounds with her collective, Team Meeting. Polly has shown work across Melbourne galleries including Connor Connor, No Vacancy, Intermission Gallery and AN/ARI Balaclava, and in the UK with The People's Republic of Stokes Croft.



Fish Tank Windows

Glue, acrylic, ink, mixed
media

32 x 32 cm

2026

Zane Reynolds



The Lost Bag On The Saigon Bus
Oil on canvas
76 x 101 cm
2026

I often return to motifs of nocturnal bar scenes, uncanny dreams and quietly observed moments, sitting somewhere between observation and memory. My paintings emerge through fragmented compositions and gradual shifts in value and colour. Like a labyrinth, I aim to suggest an ungraspable truth, an elusive reality that resists clarity, where nothing can be fully held or resolved.

sub 27

Samara Robertson

My work explores a quiet moment, one that sits between people rather than exploding outward. I'm drawn to the tension of recognition and vulnerability. The Yaghan word 'mamihlapinatapai'; the moment when two people share a look and both want the same thing, but neither begins, seemed to fit with this piece.

Visually, I often work with figures that feel part sculpture, part memory. Many of my paintings are inspired by classical forms and drapery, where the body is both revealed and protected by fabric. I'm interested in that moment of unveiling, not quite nakedness, but exposure.

Material and texture are important to me. I like surfaces that feel tactile and slightly worn, as if the image has been handled or remembered over time. Gold, clay-like tones, and earthy colours appear throughout my work, referencing both sacred iconography and the physicality of sculpture.

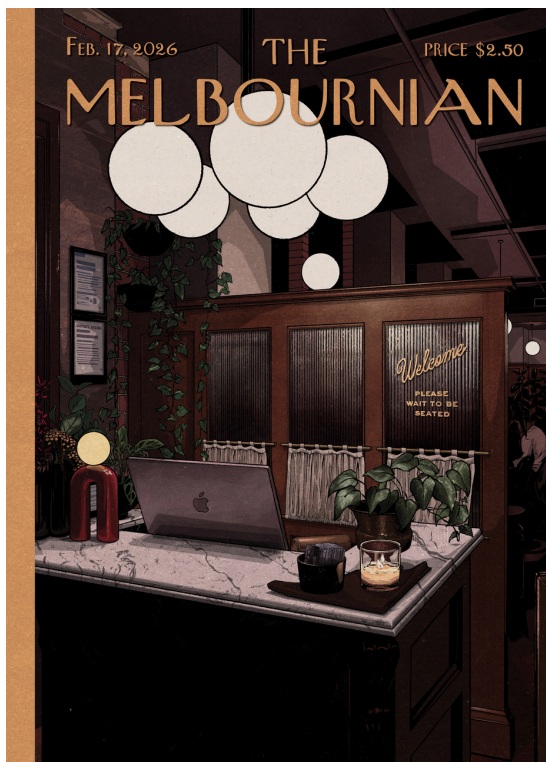
My desire in using these elements is to create a space where the sacred and the ordinary sit together.

I like to move between painting and writing. Poetry often accompanies the work, helping me articulate the emotional space the images come from. Ultimately, this work came from an exploration of stillness: a moment of longing, hesitation, and quiet recognition, the fragile space where something could happen, but doesn't.



Mamihlapinatapai
Oil paint, gold leaf
120 x 90 cm
2026

Harry Russell

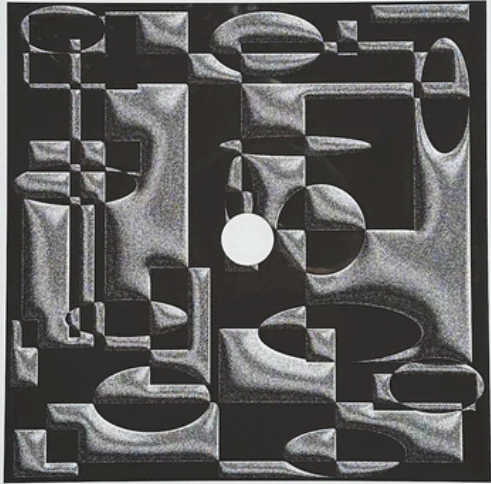


'The Melbournian' Issue 3
- Angus and Bon
Digital print on paper
41.5 x 30 cm
2026

This piece is part of a series of artworks I have been working on called 'The Melbournian!'. This series, as well as my approach to all work, celebrates the art of noticing - something that began with my photography practice, and now continues in my illustration. 'The Melbournian' series is based on the New Yorker magazine, something I have admired and collected for a couple of years now. Its purpose is to be an appreciation of Melbourne culture, starting with its restaurant and bar culture. The piece I have submitted is Issue 3, depicting the restaurant Angus and Bon, on Greville Street in Prahran.

Sub 27

Tige Ryan



Chromed
Digital, mixed media
126 x 92 cm
2025

My interest of exploring digital art stems from my background in art direction within advertising. Studying and working in that space developed an interest in visual communication, but also pushed me to explore more complex and expressive ways of communicating ideas through digital forms beyond commercial restraints.

This work explores, through digital process, how contrasting geometric shapes can be brought together to create a cohesive and unified composition. By manipulating form, light, and texture, the piece investigates how structured elements can be fragmented and reassembled into something that feels both controlled and fluid.

Sub 27

Ava Schaller



Book Hoarders Bathroom
Kuretake water colour, pencil,
cutout from newspaper clippings
45 x 58 cm
2022

I'm a 22 year old artist I work in watercolour on wood and paper. My father Mark Schaller often auctions works for the Artists for Kids Culture auctions. I currently study at the VCA in first year fine arts painting. I am Australian and German but was born in Australia in 2003. My artwork surrounds ideals of childhood and nostalgia, along with works of abandoned and neglected spaces.

Sub 27

Charlotte Schaller



Women of Hamburg

Photograph

29 x 43 cm

2024

Shot on Jungfernstieg during the annual
carnival in Hamburg.

Sub 27

Joshua Searle

In his practice Joshua Searle continues an exploration of memory, inheritance, and cultural reclamation through painting and sculpture. Working across both public and commercial contexts, Searle examines the diasporic condition—how identity and belonging are shaped by histories of migration, displacement, and colonisation. Drawing on his Colombian heritage, his works often revisit Pre-Columbian artefacts and museum collections, transforming them into contemporary meditations on power, loss, and the endurance of culture.

Recent projects including Museo del Oro Robado (Museum of Stolen Gold) (2024), Oro vivo (Living Gold) (2025), and El sudor del sol (The Sweat of the Sun) (2025) continue his dialogue between colonial histories and living cultural memory. In these works, gold becomes both a material and metaphor—reflecting its spiritual resonance in Indigenous cosmologies, where it symbolises balance and divine connection.

Through his sculptural forms and painted surfaces, Searle reimagines how the sacred persists beyond acts of erasure, illuminating what endures through land, language, and the collective body of a people.



Stylised Figure (Unknown Provenance), 2024
oil on canvas
41 x 30.5 cm

Searle has received national recognition through major public gallery exhibitions, including *Bienvenido* at the Mornington Peninsula Regional Gallery, and as a finalist in the Sir John Sulman Prize (Art Gallery of New South Wales, 2023 & 2025), the inaugural MAC yapang Art Prize (2025), the Walyalup Fremantle Print Prize (2025), and the National Works on Paper Prize (2024). Recipient of the 2024 Mason Family Trust Fellowship, Searle's research in Colombia—examining Indigenous goldsmithing and sculptural practices—continues to inform his expanding visual language, one that seeks to reclaim, reimagine, and renew cultural continuity across distance and time.

Ellie Singe



Mortal Business

Stoneware clay, porcelain clay
and paraffin wax

30 x 15 cm

2024

I am a ceramicist who practices wheel throwing and creating hand built forms. My recent work has engaged with the representation of death in contemporary cultures and seeks to spark conversations around our cultural discomfort with death and bodies through the ceramic medium. This work explores the connection between bones and bodies and how they are presented and stored after death. My intention with this work is to spark difficult conversations about how we choose to represent the dead and a societal discomfort with the familiarity of death.

Sub 27

Gabriel Claude Spranger

I am Gabriel Claude Spranger, a mixed media artist currently living in Melbourne and studying Fine Art at RMIT. My practice spans painting, photography, sculpture, and drawing, driven by a deep curiosity and a desire to explore new processes .

In this work, I draw on influences from Jackson Pollock's post-war abstract expressionist mark-making style, where I splash, drip, and throw paint while continually rotating the canvas to grasp a sense of chaotic line in a controlled manner. I am also heavily inspired by figures explored in the Angry Penguins Movement, as well as Salvador Dalí's depiction of low horizons coupled with unbalanced figures to grasp a sense of scale within the landscape.

In the work titled 'Human Frequency Tower' the viewer can grasp the self portrait of the artist standing on a lone landscape. Yet immediately the figure appears unusual, with a gigantic head imposing over a delicate stick like body, surrounded by a chaotic movement of spontaneous lines captured within the sky. Three dimensional shapes dart two and from the figure whilst some seemingly cling onto it and have become a part.

Hence notions surrounding how one constantly acts as a receiver and transmitter leaving them isolated through exposure are explored here. I showcase a personal journey where modern overstimulation results in an inability to find the off switch leaving internal chaos.



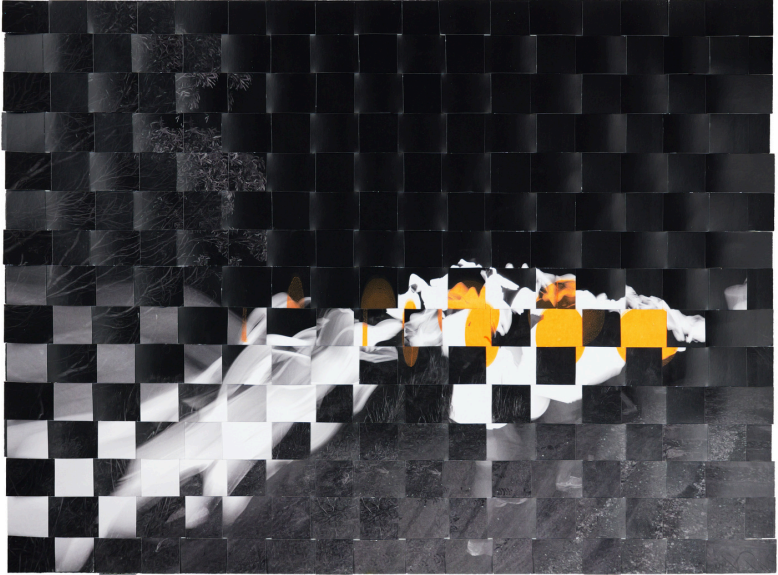
Human Frequency Tower
Oil, acrylic and house paint
89 x 76 cm
2026

Through mistakes and failures, I am constantly exploring how different mediums interact, embracing unpredictability and letting my practice evolve organically. Creativity begins for me in abstraction and disorder through automatic line work and mark making — on a chaotic canvas where forms gradually emerge, transforming into figures, objects, and energy. This process, driven by instinct and spontaneity, begins without clear intention and unfolds into something meaningful.

My goal is to graduate art school and dedicate my life to creating art — continually exploring, experimenting, and evolving.

Sub 27

Felix Toohey



A Little Stumble
Long exposure photography,
acrylic paint
32 x 42 cm
2026

Felix Toohey created No Bull Cause in 2024 as an outlet to create new art and design without generating new waste. As well as T-shirts, Felix's artwork under No Bull Cause explores sustainable self expression. In a reference to fabric construction, this piece "A Little Stumble", weaves together two long exposure photographs featuring himself and his friend, Marcus Saunders wearing reflective material. The subject's reflected light is captured as they stumble down a hill in Essendon, Victoria. As a reference to No Bull Cause's screen printing practice, UV reactive paint has also been added in a design that can only be understood if the photos were un-weaved.

Sub 27

Finn Vevers



Daughter
Oil on canvas
30 x 40.5 cm
2026

This painting depicts my mother through a bowl of fruit that grows on our trees in the summer.

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Clarine Wilmar



Wildflower Vases and Fish

With Long Nose

Ink, alcohol markers,
coloured pencil

41 x 93 cm

2025

My practice explores themes of human-non-human connections particularly with the intersection of our flora and fauna. My approach is often quite playful and experimental as I combine anthropomorphic elements within my mixed media practice.

Sub 27

Tuesday Wilson



Untitled (2020/2026)
Multiple exposure photograph
59.4 x 42 cm
2026

Tuesday Wilson is a queer photographic artist living and working in Naarm. His practice is a mix of film and digital photography, and is concerned with queer joy. Wilson's work is born out of adoration and love for his subjects and the wider world. Their work embeds the aesthetic and divine beauty of the universe into intimate portrayals of individual features. *Untitled (2020/2026)*, is a double exposure self portrait. The first frame (a person standing before a red brick wall) was taken using a tripod and self timer in 2020, the second frame, taken 6 years later on the same negative, depicts deep blue water reflecting and flaring light into the lens. *Untitled (2020/2026)* transcends time and matter. The work is an affectionate gaze from the present toward the past self.

Warmed with gratitude and fluid by nature, the image prompts the viewer to consider the gaze of their future self, as well as acknowledging the multitudes of ways, places, and times in which they inevitably exist.

Toby Wundheiler



Demontime
Acrylic, fineliner
30 x 45.5 cm
2025-2026

I like to paint intricate psychedelic artworks with acrylic and sometimes fineliner, I wish to sell prints of my artworks and clothing with my art on it

Sub 27

Buster Wyzenbeek



Stranger

Canson Plantine Fibre Rag 310 gsm

42 x 59 cm

2024

Buster Wyzenbeek is a photographer and filmmaker whose work constantly juxtaposes between fast paced snapshots of fleeting landscapes and subdued studies of finer detail, ultimately looking at the highlighting the abstract and peculiar qualities of our everyday life.

Sub 27

Micaela Xerri



Poolside
Oil on canvas
2025
58 x 80 cm

My practice consists mainly of oil paintings and finds inspiration from found media and my own photography. This year I have been exploring the duality of emotions and the human experience through parasocial relations in television. I found television to be a common anecdote for young people's experiences often mimicking the emotions, problems and joys we encounter in our own lives that build an understanding that at times can't be translated into real relationships. My process uses traditional oil techniques in a compressed, almost flattened aesthetic and using colours as a primary element.

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