

### Inside May/June 2025

Tina Stefanou's equine collaborators feature on the cover of this issue, which explores how art can act as an extraordinary interface between the self and the world. Inside, Maya Hodge writes on an exhibition uniting trailblazing Indigenous artists with those who are currently or have previously been incarcerated. While *Black In-Justice* breaks new ground, *Incarcerated* enters its 17th year of celebrating emerging First Nations talent with a growing community spirit and passion, as Gok-Lim Finch reports. Meanwhile, Yorta Yorta woman Kimberley Moulton has applied an expanded First Peoples curatorial approach to the ninth TarraWarra Biennial, and Giselle Au-Nhien Nguyen speaks to three artists about their contributions. Elsewhere, writer Cher Tan profiles twin brothers and artistic collaborators Man&Wah, whose approach to art-making draws from the "fieldwork of life", and Michelle Wang invites us into the Sydney studio of Remy Faint, whose practice explores the transcultural importance of silk. This and more in the May/June 2025 print edition of Art Guide Australia.

### Previews

WRITERS  
Briony Downes, Bea Gallo, Sally Gearon,  
Jo Higgins, Barnaby Smith



#### Melbourne/Naarm

Inheritance  
Phuong Ngo  
West Coast  
Onnow - June

The history of Melbourne is an eclectic tapestry of generations and continents, incorporating diverse backgrounds and perspectives. It's a city that has grown from a small settlement to a global metropolis, and its art scene reflects this rich, multicultural heritage. In this preview, we explore the work of Phuong Ngo, a Vietnamese Australian artist whose practice is deeply rooted in her family's history and the city's diverse cultural landscape.

There is a particular kind of familiarity that Ngo, who is a second-generation Vietnamese Australian, feels in Melbourne. It's not just the city's multiculturalism, but the way it has embraced her and others like her. Ngo's work often explores themes of identity, belonging, and the complexities of being a migrant in a new land. Her art is a powerful commentary on the human experience of seeking a home in a foreign place.

Her work is a testament to the resilience and creativity of the immigrant community. Ngo's art is not just a reflection of her own experiences, but a broader exploration of the human condition. It's a story of hope, struggle, and the search for a place where one can truly belong. Her art is a beautiful and poignant reminder of the power of community and the strength of the human spirit.

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#### 20 QUESTIONS WITH Laura Jones

AS TOLD TO  
Sally Gearon

The paintings of Laura Jones are at once quiet and expressive. Domestic scenes in still life—plants, flowers, interiors, figures—come to life with broad, gestural strokes that evoke a sense of time and place. Jones has long been interested in the relationship between humans and their natural environment, and her paintings capture the moment they intersect. Her environmental interests led her to meet acclaimed author and conservationist Tim Winton, and subsequently paint his first portrait. Tim Winton won Jones the coveted Archibald Prize in 2024. Ahead of her solo exhibition at Jan Murphy Gallery, we asked Jones 20 quick questions about paint, process, and practice.

**Describe your practice in seven words?**  
Sensory, colourful, gestural, evolving, beautiful, ugly, messy.

**Your first art love?**  
The beach.

**Your paintings explore the relationship between humanity and nature—what is about this intersection that interests you?**

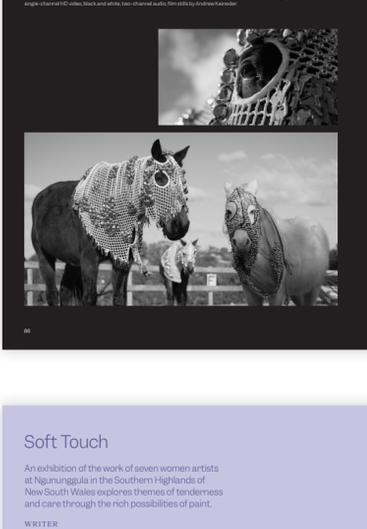
The work holds us and we are inseparable from the environment. We discuss change we see all too readily in an existential state of concern. It's the umbrellas and backpacks of our life events, and human interactions and emotions. I feel like I've got words documenting it, we navigate our everyday lives, nature and ourselves, without humans, which makes you think about your mortality all the time.

**Laura, Jones' 2024 Archibald Prize portrait of Tim Winton, received a lot of attention and praise. How do you feel about that?**

It was a great experience. I was honored to be recognized. It was a great experience. I was honored to be recognized. It was a great experience. I was honored to be recognized.



Laura Jones, *Portrait of Tim Winton*, 2024. Oil on canvas, 100 x 100 cm.



Tina Stefanou, *Untitled*, 2024. Mixed media sculpture, 100 x 100 x 100 cm.

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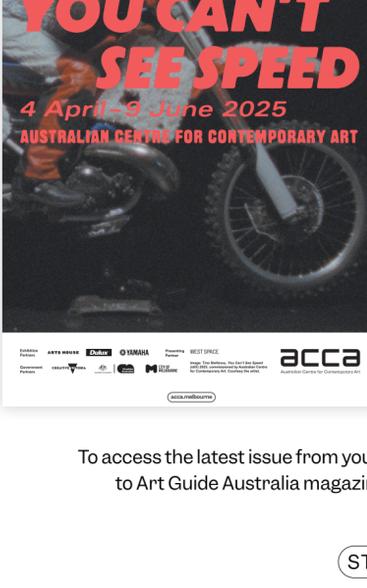
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**Soft Touch**  
An exhibition of the work of seven women artists at Ngurrungga in the Southern Highlands of New South Wales explores themes of tenderness and care through the rich possibilities of paint.  
WRITER  
Emma-Kate Wilson



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**Art Projects**  
A collection of art projects and exhibitions across Australia, including a sculpture by Tina Stefanou and a painting by Laura Jones.

**Australian Centre for Contemporary Art (ACCA)**  
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**Arts Project Australia**  
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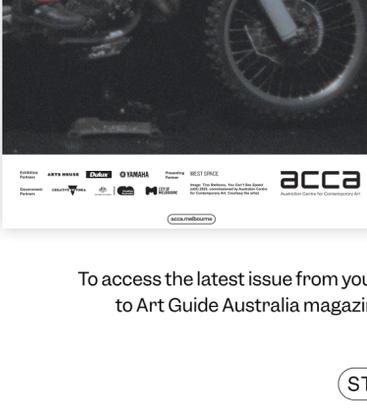
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