



Lanyon

ART 20
PRIZE / 25

Lanyon Art Prize 2025

The purpose of the selected works is to inspire contemporary views and storytelling about Lanyon and its surrounds – its landscape, local and regional context, the First Nations and non-First Nations people who have lived and worked here, tangible and intangible heritage, the collection of objects, and the living heritage of the gardens and its pastoral setting which is still a working farm.

Entrants are encouraged to look beyond the surface and consider a deeper analysis of this special place. Entrants will be judged on their level of direct response and interrogation of Lanyon Homestead and its history, context, collection, landscape and stories, along with the degree of artistic merit, development of concepts and technical skill.

The 2025 Judges:

Lucy Culliton - One of Australia's most well recognised female contemporary landscape and still life artists who lives and works in the Monaro region

Virginia Rigney - Creative Producer and Curator and Senior Curator of Visual Arts, Galleries, Museums + Heritage

Michael Bailey – Assistant Director Business Development and Activations, Cultural Facilities Corporation, trombonist with the Canberra Symphony Orchestra and founding member of the Brass Knuckle Band.

Prize categories:

1st prize: \$10,000

2nd prize: Solo Exhibition at CMAG on the Square, Canberra Museum and Gallery, with \$1,000 cash for exhibition support.

3rd prize: \$1,000

People's Choice Award: \$500. To be announced at the close of the exhibition

Tuggeranong Arts Centre Award: Solo or Group Exhibition at TAC, with \$500 cash for exhibition support



Lanyon		Plant Legacy		Lanyon		Plant Legacy	
	1		14	chrysanthemum Alum	1	She-oak Alum, copper, iron	14
	2		15	Hawthorn Alum	2	Red box alum	15
	3		16	Bunya bunya Alum, iron	3	Yellow box Alum	16
	4		17	Stone pine Alum, copper, iron	4	Yellow box Alum-2nd dye	17
	5		18	She-oak Alum, copper, iron	5	Lilac Alum	18
	6		19	Plumbago Alum	6	Bunya bunya Alum, iron	19
	7		20	chrysanthemum Alum	7	Red & Yellow box (bark) Alum	20
	8		21	Iris Alum	8	Stone pine Alum, iron, copper	21
	9		22	Yellow box Alum	9	Plumbago Alum	22
	10		23	Red box Alum	10	Yellow box (2nd dye) Alum	23
	11		24	She-oak Alum, copper, iron	11	Red & Yellow box bark Alum	24
	12		25	Brittle gum (bark) Alum	12	She-oak Alum, copper, iron	25
	13			Brittle gum (leaves) Alum	13		
Key to plants and mordants				Key to plants, mordants and colour			

Alison Alder

Lanyon Plant Legacy, 2025

Hand-woven textile, wool dyed with plants gathered on the Lanyon property

150 x 50 cm

Lanyon Homestead 1905 Bedroom

Lanyon Plant Legacy, woven with wool dyed using native and introduced plant material found growing on the Lanyon Homestead, is a record of place.

Sentinels of red and yellow box eucalypts record the Indigenous histories of country juxtaposed alongside the hawthorn hedges and bunya-bunya pine demarcating the colonial boundaries of the homestead.

Chrysanthemum, iris, lilac and plumbago are remnants of the colonial garden protected by the stone pines and brittle gums standing along the fence lines. *Lanyon Plant Legacy* is, in essence, a still life using plants to describe place from within their leaves and bark, recording a history of connection and change.

Grateful acknowledgements to head gardener, James Marshall for allowing me to gather plant material from the property.



Darren Bailey (Yuin People)

Skippy the scrap metal kangaroo, 2025

Found scrap metals

140 x 400 cm

Lanyon Homestead Lawn

My name is Darren Bailey, I'm 55 years old, I'm an Aboriginal man from the Yuin People. My work is made from 100% reusable scrap metal, from old bicycles, motorbikes, cars, tools like spanners, pliers, screwdrivers, sockets, spoon, knives, forks and scrap reo bar. *Skippy the scrap metal kangaroo* represents freedom of the spirit of the kangaroo in the wild made life size for intimate details with some moving parts to be interacted with.

I got myself into this type of art to test my brain because of my mother she had dementia, and I wanted to test and challenge my brain into my older age.



Sophie Constable

Untitled (sculpture), 2025

Human hair

9 x 5 x 3 cm

Lanyon Homestead outbuilding Cook's bedroom

Ten women, including convicts, lived amongst the brutality wrought on the male convicts of Lanyon, serving or married to men who enabled or suffered it. Transported women were seen as 'breeders' - what choices underlay the average number of children being between 5 and 9? Even today 9 out of 10 young Australian women believe sexual violence is inevitable, and 9/10 assaulted do not report it.

This cat-o-nine-tails is braided from the hair of 15 Canberra women. A whip is the threat of violence, a symbol of power : what is held when we hold power? This whip embodies women: who held these women, held their lives in their hands. Would that we hold the power over our bodies in our own hands.

The woven strands also embody strength: individually breakable, but stronger together. It speaks of the bonds between women as braiding like other women's knowledge is taught and practiced.



Erin Dickson

Non-native (Bunya-Bunya), 2025
PETG, edn. of 9 + 1 AP, 85 x 25 cm

Lanyon Homestead verandah

Non-Native explores the tension between acculturation and belonging. By painting an Australian native Bunya (*Araucaria Bidwillii*) fluorescent orange, British-born artist Erin Dickson explores the dissonance between surface assimilation and deeper cultural integration.

Though Dickson visually ‘fits in’, her lived experience in Australia is marked by a persistent sense of otherness. The artist’s distinctive, and sometimes impenetrable, northern British accent is a daily reminder that language can both connect and alienate. Endemic to subtropical Queensland, the two resident Bunyas of Lanyon homestead could also be interpreted as displaced.

Borrowed from the gardens of the Homestead, the Bunya cone has been 3D scanned, enlarged, 3D printed and placed back in its original site. Although formally accurate, its exaggerated scale and unnatural colour betray its conspicuous foreignness, a visual metaphor for the artist’s experience. Non-Native is both camouflage and beacon, a meditation on dislocation, identity, and the quiet violences of cultural adaptation.



Michele England

Harking back and forth, stitch samplers for Lanyon - Wealth, Fragile and Powerful, 2025

Textile, mixed media (slow stitch, sustainable botanical dyes and reclaimed materials) on board
70 x 140cm

Lanyon Homestead Bedroom

Ring the bell, it's time for...

In the late 1800s Lanyon was a busy working property operated by the Cunningham's, who had a reputation for breeding fine merino. My work comprises a silhouette of Lanyon's kitchen block, a busy place, making food for hungry farmhands, house staff and the Cunningham's. Atop lie three textile samplers, naturally dyed using plant materials from Lanyon. Depicted in embroidery, using reclaimed fabric, lace and haberdashery, are various aspects of Lanyon's past, present and future.

Imagery includes portions of Wright's map, words regarding Lanyon, the baptismal font's stud ram, a horse - kept for both labour and pleasure, army jacket buttons (wool was used extensively in WWI), and a conservator's cry of FRAGILE. Lanyon is still a working property, but its heyday is over. Regenerative farming practices, visitors and acknowledgement of the original custodians are now ringing the bell and must be heeded.



Dr Inke Falkner

Nurturing Lanyon, 2025

Tasmanian blackwood timber and veneer, straw

48 x 32 cm

Lanyon Homestead Drawing Room

I acknowledge the Ngunnawal and Ngambri peoples as the Traditional Custodians of the land on which Lanyon Homestead stands. Their profound connection to this Country spans millennia, encompassing deep knowledge systems, sustainable practices, and ongoing custodianship of this remarkable landscape.

My serving tray, decorated with straw marquetry, weaves together the interconnected narratives of Lanyon Homestead. Through carefully arranged natural elements—the distinctive bunya pinecone, local fruits, nuts, and the yellow box tree's flowers—the artwork celebrates the rich natural and agricultural heritage of this landscape.

Women like Jane and Mary Cunningham not only made important contributions to the self-sufficient existence on the property by growing, harvesting and preserving fresh produce from the extensive gardens including a picking yard and rose garden for fresh flowers. Jane's choice to plant two bunya pines at the garden entrance, now enormous in size and listed as National Trust trees, is intriguing and suggests an adventurous and curious spirit in this Scottish woman. The tray also references Mary's almond grove, planted from twelve seedlings she received from Charles Weston in 1920, which still stands at Lanyon today. This piece celebrates women's often overlooked contributions to homestead life—transforming raw materials into sustenance and beauty.



Lynne Flemons

A Borrowed Landscape, 2025

Watercolour pencil on paper

53 x 66cm

Lanyon Homestead Dining Room

A Borrowed Landscape, or view, is a term that gardeners use to describe natural beauty that can be seen beyond the garden and that adds to the design composition. It is a term I have heard the guides at Lanyon Homestead use when describing the view of the mountains and the landscape across the Murrumbidgee River which adds heritage value to the property.

I have used watercolour on paper to playfully explore fragments of stories from Lanyon, symbolising the river as a cycle upon which all the stories depend. The cloudlike mountain ranges, that I drew from the garden at Lanyon, float. They allude to how the landscape is borrowed, how meaning is bought to a place through its stories and how perspectives of these change over time.



Alana Foster

Lanyon's Nolan Gallery Ghosts, 2025

oil on canvas

50 x 76 cm

Lanyon Homestead Hall to 1905 Bedroom

Visiting Lanyon brings back fond memories of visiting the Sidney Nolan's Gallery with my young family in the 1990s when it was housed in whitewashed farm buildings surrounded by grazing paddocks. My young boys loved Nolan's fun paintings of the notorious bushranger Ned Kelly and his gang at the Stringy Bark Creek police shootout.

As a tribute to these fond memories, I painted a mid-1800's Lanyon farm worker's cottage, with a pumpkin patch and water barrel outside. Then imagined the ghosts of Nolan's naively styled famous paintings had stayed behind when the gallery closed in 2007, recreating their battles out front.

I've chosen a golden yellow sky and purple shades in the stylised landscape to give the painting a ghostly otherworldly feel and included a tall row of modern-day poplar trees covered with autumn foliage.



Cathy Franzi

Fine Open Grasslands, 2025

Ceramics

26.3 x 60 cm

Lanyon Homestead Dining Room

The nine porcelain vessels in *Fine Open Grasslands* depict plant species of Natural Temperate Grasslands, an ecosystem managed by First Nations Ngunnawal people on the open country where Lanyon now lies.

They sit in contrast to the homestead's vases and ornaments decorated with flowers and plants of an English garden, signifying prestige and as reminders of the motherland. Representing small yet diverse and exquisite plants of the original grasslands, the artwork mingles with introduced flora on mantelpiece and side table.

Common names of many native plants reflect colonial times, such as the small orchid *Eriochilus cucullatus*, or Parson's Bands, named after the distinctive necktie worn by ministers c1845. Others such as *Microseris lanceolata*, known as Dharaban by Ngunnawal people or Yam Daisy, have a direct reference to an important Indigenous food source. Many, including *Swainsona recta*, are now threatened species found in only a small number of locations.



Belinda Goggs

Handwork, 2025

Hand-woven tapestry

30 x 26 cm

Lanyon Homestead Hallway

The landscape at Lanyon promises containment and control in the valley hollows and soft horizon in the distance. Rugged tools for metal handwork from the forge outside the main house link intention and hard work to the emerging 19th century home. Questions of ownership, interrogation of agendas in the future are not yet apparent. Whoever works hard will achieve. We know what is to come and we are holding our breath in the stillness between each hammer blow and wrench of the tools.

MANHAPPIL
MANLOVELY
ELTYHANAW
TEENON

Kirsten Farrell

I ENVY NOT VICTORIA'S CROWN, 2025

cotton and found plastic

dimensions variable

Lanyon Homestead Exterior Window (view from outside of old kitchen)

The words of an anonymous convict woman set down in an embroidery sampler are re-presented appearing as layered ghostly writing embroidered onto transparent plastic bags, quietly merging with a window. Samplers were once a common exercise for girls as they learned to sew and often quoted bible verses. Literacy, leisure and access to materials were requisites, so unsurprisingly art or decorative textiles by convict women are quite rare.

The excerpt of the poem which is the subject of this work comes from a textile found in Glasgow in 1977*, likely made by a convict transported to Australia around the time Lanyon was being colonised by its first European 'owner'.

These words stand in for those of some of the less visible inhabitants of Lanyon, appearing ghost-like, liminal, quiet.

*Hughes, H. (2022). 'Happier in My Lonely Cell': Convict Women's Textiles. *Australian and New Zealand Journal of Art*, 22(2), 193–210.



Jayanada Abimanie Madiha Hewage

The Silent Witness, 2025

Hand carved Aluminium

44.5 x 32 x 3.5cm

Lanyon Homestead Dining Room

The dining room best suits my 1930s-style metal sheet clock, as it reflects the era's This piece is crafted using metal sheet carving, a technique chosen for its strength and delicate detail. Inspired by a 1930s-style clock, the work reimagines time as a vessel of memory, echoing the architecture and spirit of Lanyon Homestead. Its gabled form reflects the homestead's roofline, while Roman numerals and ornate patterns evoke both domestic life and historic craftsmanship. The horse atop the clock symbolizes rural endurance; below, floral motifs bloom like the gardens once lovingly tended. The reflective metal surface becomes a mirror to the past and to the viewer, inviting contemplation.

This is not just a decorative object - it is a meditation on legacy, land, and labour, capturing the rhythms of a life once lived here. Through this work, I hope viewers feel a quiet resonance - a sense that time is not only measured in hours, but in enduring place, memory, and the silences that speak from history.



Janet Jeffs

Bunya Lanyon, 2025

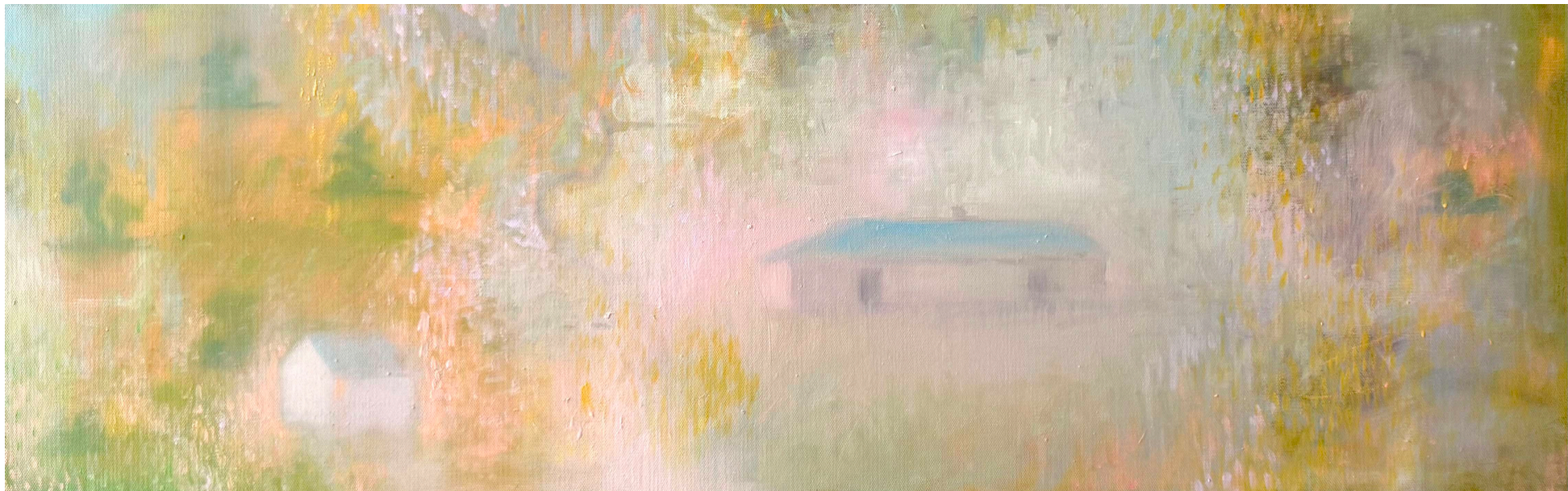
Acrylic and distressed cyanotypes on Arches paper

123 x 88 cm

Lanyon Homestead Dining Room

Bunya Lanyon is a direct observation of the significant sacred trees that dominates the colonial garden and surrounding distant landscape of Lanyon Homestead. The image contains a connection to the homesteads past planting of seeds in the 1870s with its attainment of the pastoral ideals of two trees symbolising notions of change and continuity.

The great natural beauty and cultural significance of the bunya pines becomes a landmark and a focal point for First Nations gatherings, particularly in the Bunya Mountains of Queensland, and are the source of these seeds. The distressed cyanotype invokes a sparkling-coloured Prussian blue evening sky with toned sepia yellows of past photographs. Bunyan Lanyon presents an illuminated containment of something precious and majestic. The trees are a reminder of the area's natural and cultural history, and they continue to be a source of wonder, inspiration and deep connection as a First Nations unique food source.



Gerald Jones

Such as mere breath 1, 2025;

Such as mere breath 2, 2025 (diptych)

Each: oil on canvas, 30.5cm x 90.5cm

Lanyon Homestead 1905 Bedroom

Both my works respond to Lanyon as a place where interior and exterior converge through memory, structure, and atmosphere. Within the interior of the homestead, time lingers in the worn wallpaper, the soft fall of filtered light, and the shifting shadows moving across silent rooms. Outside, the homestead is cradled by rolling paddocks, weathered huts, and a stand of mature trees that mark the boundaries of the cultivated space.

These modest outbuildings rest gently on the land, quietly speaking of labour, impermanence, and lived experience. I'm drawn to the contrast between the homestead's solid containment and the openness of its surrounding ancient landscape. This tension informs my process: beginning with on-site drawings that respond to light, rhythm, and space, then evolving in the studio through layered abstraction. Through mark-making, texture, and erasure, I explore how paint can hold memory and evoke the emotional presence of place.



Dimity Kidtson

Resting Place, 2025

Woven tapestry, wooden chair

96 x 70 x 50 cm

Lanyon Homestead Drawing Room

Resting Place transforms an early Australian rocking chair into a layered reflection. The tapestry made from vintage Australian wool, referencing the pastoral history of Lanyon Homestead and the domestic labour embedded in its walls. The background design draws on the Homestead's wallpaper, translating decorative motifs into a textile language that reflects both comfort and control. The design includes a bunya pinecone, a gang-gang cockatoo, and a shearing blade, each chosen for its symbolic connection to Lanyon. The bunya speaks to enduring Indigenous relationships with land, the cockatoo to the local ecology, and the shearing blade to the labour that sustained colonial settlement.

This work invites the viewer to sit with the layered stories of the Homestead, of occupation and care, of work and rest, and to consider how these histories continue to shape our sense of place.



Susanne Knight

A Continuous Thread, 2025

tapestry weaving (raw spun merino wool, repurposed wool, found haberdashery, metal stands)

32 x 85 x 6cm

Lanyon Homestead Parlour Room

This work explores the layered stories/storeys of Lanyon Homestead—its natural, domestic, and colonial histories. Inspired by the front parlour's basket of woven, woollen flowers and generations of Cunningham women, I've woven impressions of pre-colonial riverbank plants, open woodland and understorey plants—Themeda triandra, Grevillea juniperina, Casuarina cunninghamiana, Callistemon citrinus, and Wahlenbergia stricta—using raw spun merino wool- referencing both natural vegetation and the pastoral legacy that shaped Lanyon's success.

Vintage haberdashery overlays this natural imagery, acknowledging the impact of colonisation on the environment while also recognising the resourcefulness, labour, and domestic detail embedded in settler life. Decades of personal visits to Lanyon inform the work; once isolated, Lanyon now sits on the edge of suburban expansion. By containing the imagery within single-use plastic shapes, I reflect on urban development, from colonial homesteading to contemporary multi-storey housing, and the layered histories—both lost and enduring—that continue to shape Lanyon.



Carol Lilley

Through her eyes, 2025

oil on canvas

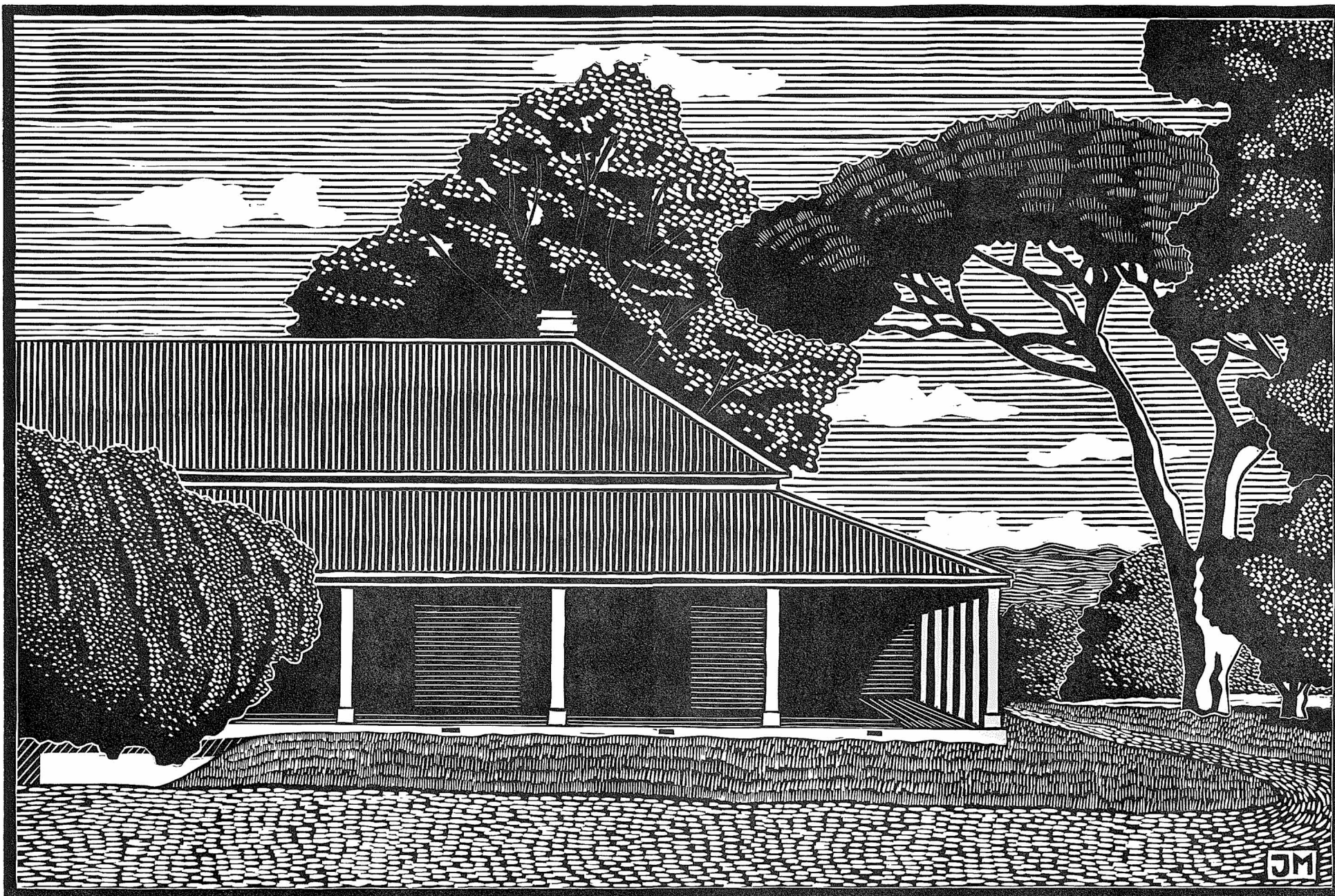
45 x 90 cm

Lanyon Homestead Station Office

My painting responds to Lanyon Homestead through the perspective of women who once called it home including Mary Wright, Jane Cunningham and Louise Leman.

As the daughter of an English immigrant who settled in WA's remote and isolated bush, I was drawn to the photos and stories I saw, heard and imagined. A piano sits in the shade, Louise Leman's creative outlet which brought community together. The empty chair invites future voices and stories. The Murrumbidgee River winds through the landscape, essential to sustaining the homestead and farming - a constant presence in a world changed by colonialism. The windmill, a feature of new farms, becomes the silhouette of Black Mountain Tower, linking Lanyon's rural roots to the growth of Canberra. Elements like the scar tree and kangaroos honour the deep, continuous presence of Indigenous culture.

This work invites you to consider the emotional landscape of women's experience across time at Lanyon.



JM

John McClumpha

Lanyon Homestead, 2025

Linocut print, edn. of 6

46 x 59 cm

Lanyon Homestead Entrance Hall

Lanyon homestead reminds me of the work often depicted by South African artist J. H. Pierneef (1886-1957). His main subject matter was rural South Africa and included many 'Farmsteads'. He was a painter, and printmaker and had a knack of capturing the essence of a farmstead scene with minimally detailed linocut prints. I'm no historian, but I imagine a lot of the farmsteads in his oeuvre had a parallel history to Lanyon homestead, in that they were established by similarly resourced white settlers during the nineteenth century.



Barbara Allen 2015

Barbara Nell (Gundungurra People)

Twice Transplanted. In response to Mary Cunningham, 2025

oil on board

Lanyon Homestead Drawing Room

The landscape depicts a view of the homestead from the orchard, situated beneath native bunya pines along with other varieties of pine and eucalypts. Progress on this painting has been consistent, with work taking place each morning, complemented by evening readings of Mary Cunningham's biography.

As a prominent figure in Lanyon's history, Mary Cunningham demonstrated notable resilience and leadership throughout her life. Her deep connection to the land is evident in her gardening expertise, as detailed in her biography. While Mary cultivated beauty within her gardens, the structure in this scene conveys a certain austerity.

The stark, exposed branches of the orchard trees, positioned near the kitchen garden on the eve of the solstice, impart an authenticity to the winter landscape. This environment, in my view, resonates more profoundly with the realities of Mary's life, even though she consistently fostered beauty wherever she resided.



Sharon Peoples

November Skies: Lanyon, 2025

Contemporary bookbinding with embroidery and papers

10 x 19 x 2 cm

Lanyon Homestead Station Office

November Skies: Lanyon is a record of the clouds and skies at Lanyon Homestead in November 2024. I began making records of clouds during a residency at Mount Wilson, NSW, 2023. At that time, I simply embroidered them on cloth. However, in 2024, my practice shifted towards bookbinding. Over four days I photographed the skies at Lanyon Homestead to record the skies, much like precipitation records farmers keep. Seeing the old leather-bound books in the office inspired me to make a book of cloud records. Since 1990s, I have used embroidery as a metaphor for elaboration in story-telling – the way we decorate, enhance, cover up and mend stories we tell. Moving embroidery onto book covers underscores this metaphor.

This fold out book with its embroidered cover relies on the physical pages without text to tell the story of the weather.



Anna Pino

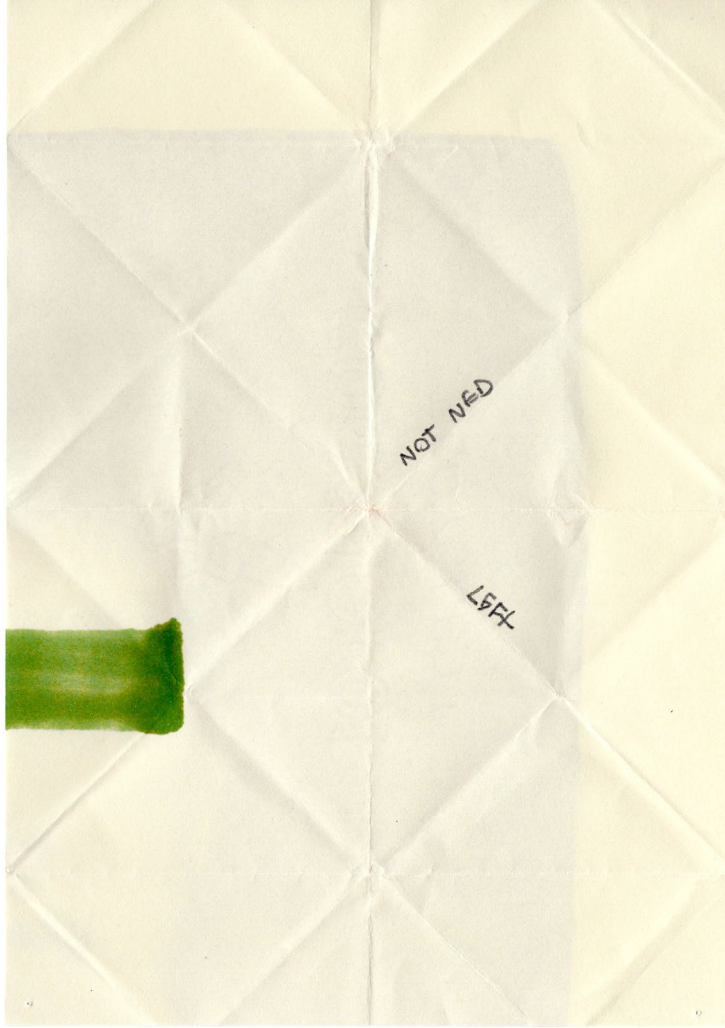
History in a vase, 2025

Textiles

50 x 30 x 20cm

Lanyon Homestead Hallway

Connection between the gardens of old and the transition to exhibitions for a broader generation of nature lovers; Floriade. Eucalyptus plants are such an iconic representation of Australia's old homesteads, and this is my interpretation of the colours and textures of those beautiful trees. The tulip represents the unfolding of a new appreciation of flora.



Fernando Pino

Station Book, 2025

Artist Book (Not Bound): paper, ink, marker, twine, folds, memories...

21 x 30 cm

Lanyon Homestead Hallway

Station book... To be read out loud. For this is a quixotic dream... They came in twos and dragged the earth with them. Sections made, language recalled and for some forgotten. Work to be down, boundaries to ride, sheep to... fleeced! Round them up! Round them up! They came in twos, from hulks and bits of wood. Between 1860 and 1895, two Chilean men Eusebio Ponsey and Rupelto Rodrigues worked, selected, lived and died on the lands owned by the Cunninghams. They came in twos, and lined up to be paid their wages, lined up to make their mark in the BOOK. These entries, we could call them flags Whispers to some that turning on the wind. They came in twos They came in twos They came in twos Too string their colours... up and dream of forgotten stars. Just a book That came in twos.



Gretta Poulter

The Sentinel, 2025

Charcoal on paper

61 x 80 cm

Lanyon Homestead Entrance Hall

My artistic vision for *The Sentinel* was to explore the relationship between the individual, the landscape and the unceasing passage of time. The medium of charcoal enabled me to capture the visual and thematic contrasts of Lanyon's natural setting - that captivating thread linking us to the stories of the generations who have called this wonderful place home.

The distant towering clouds ripple with an impermanence which contrasts with the enduring, solitary husk of a tree dominating the scene's foreground. Standing alone against the encroaching darkness - this lone sentinel - seemed at once to capture both the frontier spirit of Lanyon and the timeless character of this ancient landscape - a silent witness to the joys, sorrows, hopes and dreams of all those who have lived here.



Inger Pretorius

Lanyon Perspective, 2025

Acrylic on recycled board

61.5 x 61.5cm

Lanyon Homestead Dining Room

Examines the placement of Lanyon Homestead in the landscape, from an aerial perspective. Fragments of patterns are visible and reflect past lives and the original inhabitants. The patterns are taken from personal impressions of the interior of the homestead and historic information which was made into stamps and stencils. The area shows the marks and workings of the people who have lived on this land and shows the unchanged essence of the land still present and the promise of continuity.



David Pullen

Little Settlers, 2025

Acrylic coloured ink relief print on paper

34 x 43 cm

Lanyon Homestead Hallway

I'm currently exploring how natural and architectural forms, through mood and atmosphere, impart contradictory feelings within settler Australians. This includes how colonial architecture acts both as a pocket of idealised space and a marker of historical oppression.

In *Little Settlers*, the mood and atmosphere evoked by the shadows of pine trees on Lanyon Homestead seem to mirror my own complex experience of the space: 'Why does it feel civilised? Why does it invoke respect for the courage of pioneers? Do these feelings reflect a colonial mindset and implicate me in the associated history of atrocity and dispossession? Can I ever escape the settler mentality while engaging with a colonial subject?'

The focal point of the painting, my daughters (9 and 3), are in shadow, not light. At some point, these *Little Settlers* will also have a problematic past to unpack.



Lizette Richards

Kitchenware, 2025

Sterling silver, fabric, cotton, embroidery thread

40 x 30 x 1 cm

Lanyon Homestead out building - Kitchen

Kitchenware transforms fragments of Lanyon's domestic history into a cascading necklace that celebrates the unsung stories of daily life within the homestead. Each fabric piece captures glimpses of kitchen objects, tableware, and domestic implements that sustained generations of families at Lanyon - from the original pastoral workers to the Cunningham family.

The piece draws inspiration from domestic scenes, reimagining how everyday objects tell stories of care, nourishment, and community. Teacups, plates, jugs, and utensils become precious talismans, elevated from their humble origins to art objects that honour the hands that used them. By wearing these domestic memories, the piece questions what we choose to preserve and celebrate. While grand architecture and pastoral landscapes often dominate heritage narratives, *Kitchenware* insists on the importance of intimate, daily rituals- the making of tea, the serving of meals, the gathering around tables.

The silver accents and handmade string connect these memories, creating a wearable archive that acknowledges how domestic labour and hospitality shaped Lanyon's social fabric across cultures and generations.



Sarah Schindler

Columbian Museum

2025

Sarah Schofield

Colonial murmurs, 2025

Five-layer lino print, dry point etching, pen and MP3 audio

Lanyon Homestead outbuilding - Cook's Bedroom

In the 1850s the Cunningham family commenced building what is now Lanyon Homestead, a typical pastoralist home in the colonies that would become Australia. A blend of Georgian and Victorian architecture, it is reminiscent of those buildings settlers left behind in the United Kingdom of Great Britain and Ireland, as it was then known. These architectural styles are found in older Australian cities and towns.

Also in the 1850s, the yearning of settlers for their distant 'home,' led the Victorian Acclimatisation Society to introduce starlings to the colonies, and since then they have adapted and spread across eastern Australia, impacting the environment and competing with native wildlife.

In this artwork, the architectural styles and the starlings are depicted as colonial murmurs: low continuous background noises from the past. The artwork becomes immersive when viewers listen to the audio of starlings roosting.



SCAN ME

Audio by Richard Mudhar, Arrival



Jessika Spencer (Wiradjuri People)

Ngurambang Winghanganha (Country Remembers), 2025

flour, sugar, salt, tea, and coffee

43 x 44 x 8cm

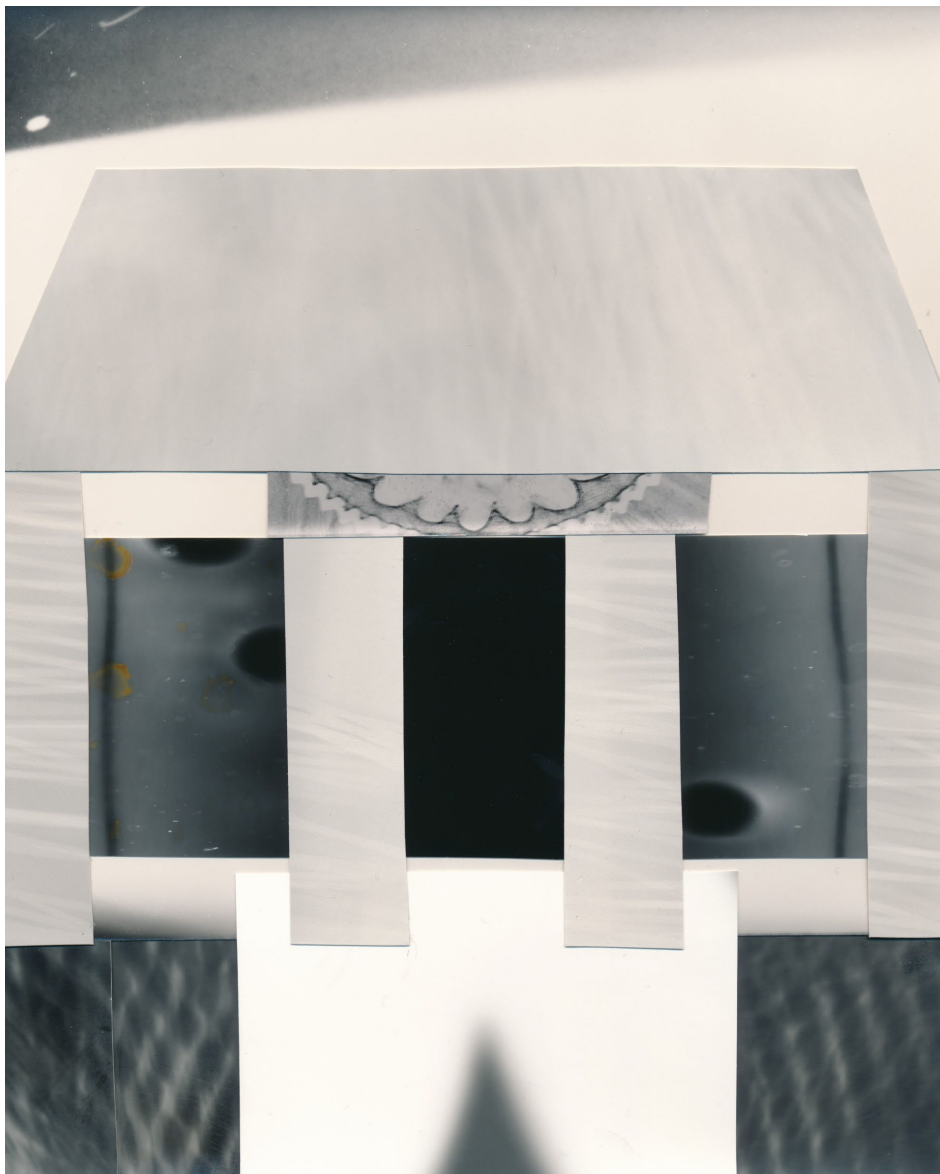
Lanyon Homestead outbuilding - Kitchen

Country Remembers is a ground-based spiral created from colonial era food staples: flour, sugar, salt, tea, and coffee, once stored in Lanyon Homestead's kitchen and distributed through rations.

These materials are laid in a form deeply rooted in Aboriginal symbolism: a spiral representing Songlines, trade routes, and gathering pathways, long travelled by surrounding mobs who met on Ngunnawal Country, where Canberra remains a known and sacred meeting place.

This work intentionally reclaims and rearranges the very ingredients used to displace and domesticate, transforming them into a visual map of cultural memory. Laid directly on the ground, the spiral becomes both an offering and a truth telling gesture, reflecting the tensions between land-based knowledge and colonial disruption.

As the materials degrade and return to soil, they speak to cycles of control, resistance, and renewal. The work invites viewers to consider not only what was imposed, but what endures, and what Country still remembers.



Sari Sutton

Helmet #1 and #2, 2025

Each: Inkjet print on Hahnemuhle photo rag, 30 x 37 (diptych)

Lanyon Homestead Entrance Hall

This photographic collage is inspired by Sidney Nolan's Kelly works. I am fascinated by the way Nolan uses the helmet as metaphor, playing with ideas such as protection, entrapment, freedom and alienation. Nolan, who had profound insight into the human condition and the dualities of existence, had a strong sense of connection with Lanyon.

Through the prism of the Kelly series, I wanted to explore the psychological space of the landscape at Lanyon, but also of the homestead itself, and the experiences of the people who may have inhabited this space through time.



Peter Tilney

Yesteryears, 2025

Ink and coloured pencils

70 x 50 cm

Lanyon Homestead Station Office

As per the title *Yesteryears*, this artwork shows all the methods used when Lanyon homestead was a working Station; showing all the manual methods that were used in that period.



Josephine Townsend

Home Paddock #2, 2025

Coloured porcelain Nerikomi, glazed inside and polished outside

20 x 14.5 x 12cm

Lanyon Homestead Entrance Hall

In the early days of Lanyon Homestead all efforts went into building the functional areas of the farm. As the homestead became established the owners could indulge their hankering for the gardens of the England and Scotland they grew up in.

Slowly they created oases of familiar colours and scents close to their homes. Surrounding them with dense hedges to protect the roses and bright annual flowers. Keeping the hot dry winds and the unfamiliar colours and shapes of the Australian bush outside their Home Paddock.

This work captures those contrasting landscapes and references the traditional rose patterned china that has been beloved since Victorian times. This coloured porcelain vessel captures the bright European flower garden set against the dusty hues of the Brindabellas.



Hilary Wardhaugh

Sunlight and Time, 2025

Digitised lumen print

40 x 50 x 4cm

Lanyon Homestead 1905 Bedroom

Using a pinhole camera made from a beer can with a tiny hole in its side, I created an image of Lanyon Homestead, looking north from the south. Built in the 19th century, Lanyon seemed fitting for this analogue technique, first developed in that era.

Over three months, I visited the site to check on three cameras placed across the property. During that time, the landscape changed from green to brown, and one of the cameras was lost. Each can held unexposed black and white photo paper and was fixed to a fence post (with permission) in April 2025. The exposure ended in June.

The arcs of light in the image trace the sun's path - weather permitting - and to me, they mark the slow, inevitable passage of time. Lanyon's history, shaped by change and memory, continues through this photograph. It is a reminder that nothing is ever certain, and memory, like light, eventually fades.



Fiona Weardon

Episode 8 at Lanyon, 2025

Acrylic coloured ink relief on paper

40 x 50 cm

Lanyon Homestead Bathroom

This relief print was developed as part of my yearlong residency at Megalo Studios. The subject matter is one of the 1973, ABC Television episodes of the 10-part TV series - Seven Little Australians, which was filmed at Lanyon. The series was based on the book by Ethel Turner, published in 1894, about the adventures of the seven Woolcot children growing up in Australia in the late 1800s at the cusp of the new millennium and Federation.

It depicts Judy, one of the seven children, dramatically walking up the verandah. The clapperboard displays scene details, evoking a time during the 1970s when coloured film romanticised the Victorian era in Australia. There are parallels between the fictitious Woolcot family and the real Cunningham family, with eight children, who lived at Lanyon during the Victorian era.