

The image features three stylized flowers scattered across a light orange background. Each flower is composed of multiple overlapping outlines in two colors: a vibrant orange and a light blue. The outlines are thick and hand-drawn in style, creating a sense of movement and depth. The flowers are positioned in the upper left, lower left, and lower right areas of the frame. In the center, the text 'WEST END GRAD SHOW' is written in a clean, sans-serif font in a dark orange color. Below this, the word 'Bloom' is written in a large, bold, serif font, also in dark orange, with the 'B' being significantly larger than the other letters.

WEST END GRAD SHOW

Bloom

West End Art Space proudly presents
the following 2025 graduate artists for
the *Bloom: West End Grad Show*.

Annabelle Gallon

Alexi Cordes

Hartley Snape

Jack Snow-Viener

Journey Kelly

Mila Medic

Soyo Paek

Virginia Guest

Bloom: West End Grad Show is West End Art Space's graduate exhibition. Presenting the work of 8 artists from the 2025 graduating cohorts of VCA and RMIT. This showcase aims to give emerging artists a platform, and to provide an entry point into the commercial art industry. Bloom offers these artists the opportunity to build exposure and develop industry connections.

Alongside this, a prize will be announced at the exhibition opening;

- 12-month representation in the West End Art Space stable

We hope this exhibition and its accompanying prize offer meaningful foundational experience, supporting and encouraging these emerging artists as they continue to develop their practices. We look forward to watching their careers flourish.

We would like to thank our generous sponsors for making this exhibition possible: Heaps Normal, Ginger Snap, Creffield Digital Print, and Premier Health Partners.

Curated by Anna Prifti and Francesca Way

Introducing the Guest Judge

Anna Gowers

Awarding 12 Month Gallery Representation

Anna Gowers is the founder of Art Matters, an independent venture exploring new ways to connect people with art, champion artists, and deepen creative conversations. Drawing on a career spanning design, education, consulting, and strategy, Anna helps art lovers engage with contemporary art in a spirit of curiosity, confidence, and joy.

After completing a Bachelor of Design (Graphic Design) at Swinburne University, Anna began her career in design and later established her own branding practice. She went on to teach Honours at Swinburne's National School of Design, and has continued her creative practice through a range of projects, including developing a stationery brand, and supporting artists to position and exhibit their work.

Over the past 15 years, Anna has worked as an account and strategy director within leading Melbourne design studios, collaborating with corporates, not-for-profits, and cultural institutions. Throughout her career, she has remained a committed mentor and advocate for emerging designers and artists.

Anna's practice is shaped by deep curiosity, a sense of service, and a belief in art as a powerful catalyst for insight, connection, and transformation. Alongside its public programs, Art Matters offers a private advisory service for collectors seeking guidance, perspective, and importantly, enjoyment in building meaningful collections.

Through Art Matters, Anna brings together her love of art, storytelling, and community, with a focus on discovery, dialogue, and 'art evangelism'. She continues her own creative practice alongside this work, drawing inspiration from the coastlines of Point Lonsdale, the cultural life of Melbourne, and art centres around the world.

Annabelle Gallon - Returning to myself, turning to you

I first encountered the fan in the upstairs hotel room of a carpeted pub in Adelaide. This was our last stop before Melbourne. My sister dragged the fan from its corner to the centre of the room. The drive between Port Augusta and Adelaide was short, hot, and over now. I watched my sister. The bunk bed behind her warped and sagged. The slats were split and the mattress torn. A chrome floor fan, plugged in and switched on. It had its own hum. The blades rotated, reflecting light from the window.

I enjoyed watching it spin, and I enjoyed being more than arm's length away from my sister. I know she enjoyed that too. We sat in silence and focused on our respective tasks, which for me was watching the fan. At times it feels as if my brain is taking laps around my body. Spinning to no end. I seldom slow and when I do, I feel much like the fan, cord wrapped and stowed for winter. It was summer, so I spun.

I sat in bed this morning, assembling a white pedestal fan. So far, my favourite. It's as much a person as I am, with feet and a body and a head. For this alone, it's not unlike painting a person. The front guard of a fan, with all its wires, requires the same amount of time and attention as it takes to paint someone's portrait. A year ago, I would have strictly referred to myself as a figure painter. With the move interstate, I left my favourite faces behind. The loneliness in ways became a teacher. I'm entertained by the idea that I laid in bed long enough to befriend the fan. I am relieved at the idea of finishing this project and returning to figures. My body leans that way naturally, with new faces and new feelings. After assembling the fan, I positioned it to face the bed. Its feet pressed into the carpet, turning to me. I now lie here with you; we observe each other.

I know the bed is there, at times unseen. I relate this to feeling far and not remembering but knowing I was present, my body at least. I look to the fan, set to oscillate. I feel the air hit the blanket and the separate sound that arrives with it. It turns slowly to face me.

The bed's metal frame is bodily, with limbs. I have felt this before. My doctors' advice pre-diagnosis was to sleep through episodes. I would wake up, take my medication, and go back to sleep. An odd thing. If it was too painful to be awake, I would sleep for a handful of days. My ears would ring; my legs became dead weight. A slow merge into the bed. I look beside myself. Nesting behaviours apparent. I feel my stomach against the mattress. Tonight, it feels hard and unforgiving. Maybe tomorrow, with you, it will feel as soft as it was when you were not far. With my cheek against the pillow, I whisper soft promises into the dark.

My body and my brain, my memory. Why they insist on parting ways. Sometimes, it is hard to know what is real and what is not. I am aware of my face and hands. Disconnected. I look down at myself, the hand that covers grief. I feel it everywhere. I think about agency and control. The grief, like memory, was something that extended outside me. I watched over it. Not able to interfere. It was my body. The frustration was endless. How could I not know and remember? I knew at times I would behave in ways that were not mine. That I would not remember why or how things happened. With no habit left in my hands, I would behave as if I knew nothing.



Annabelle Gallon

Returning to myself, 2025

Oil on Linen

97 x 78 cm

\$1550



Annabelle Gallon

Turning to you, 2025

Oil on Linen

97 x 78 cm

\$1550



Annabelle Gallon

Ceiling (something soon), 2025

Oil on Linen

61.5 x 57.5 cm

\$800



Annabelle Gallon

Mouthing Words, 2025

Oil on Linen

27 x 25.5 cm

\$250



Annabelle Gallon

Be Still, 2025

Oil on Linen

27 x 25.5 cm

\$250

Alexi Cordes

Alexi Cordes currently lives and works in Melbourne. (Naarm), Australia.

In 2025, Alexi graduated from the Victorian College of the Arts with a Bachelor of Fine Arts in Painting. Throughout her studies, she received the John and Mary Kerley Studio Research Travelling Scholarship, the Maude Glover Fleay Scholarship, and the West End Art Space Award. Additionally, Cordes was a finalist for the Majlis Travelling Fellowship.

Throughout Cordes' work, the anonymous parts of Past, Present and Other are classified by pictorial derivatives of their given, hypothetical environments. Developed from an ongoing act of paintings witnessing, the artist's sense of historical continuity becomes personified in the shapes of fear, desire and uncertain representation that may lock and unlock before the eyes of the translator who attempts to narrate between them; slow, caring deductions in sameness and difference — as we are forced to learn them, compelled in every possible way by countermeasures of enlightenment and retrogression — the insufferably rapid-moving languages of infinity.



Alexi Cordes

Pandora, 2025

Oil and watercolour on wooden panel

60 x 70 cm

\$2400



Alexi Cordes

Counting the Days, 2025

Oil on wooden panel

70 x 60 cm

\$2400



Alexi Cordes

Same River Twice, 2025

Oil on wooden panel

60 x 70 cm

\$2400



Alexi Cordes

Waiting to Board, 2025

Oil on wooden panel

70 x 60 cm

\$2400



Alexi Cordes

Funeral Boat, 2025

Oil and watercolour on wooden panel

60 x 70 cm

\$2400

Hartley Snape

Ok here I go I must tell you all who I am and what I am doing. PROFESSIONAL DILETTANTISM I am a person who is there and not there because I am dreaming a lot. Meaning I wake and then I go back to sleep again. How am I supposed to make a living? I am doing the living thing. What are our assumptions? SYNTAX Language is a parachute that won't open. And you try to squeeze the blood out of the stone but actually it's just red cordial.

Of course things have changed a lot since back when I was into rap music and moral philosophy. But still there is foreshadowing of the loss of soul and consequent redemption, from setting out to prove and disprove at the same time.

All around the world in 12pt Arial. What even is this life, anyway?



Hartley Snape

The Concept of Management, 2025

Oil on Canvas

170 x 200 cm

\$3000



Hartley Snape

Broken Biscuit, 2025

Oil on Canvas

310 x 168 cm

\$5500



Hartley Snape
Dromology, 2025
Oil on Canvas
102 x 132 cm
\$1300

Jack Snow-Viener - The Hollywood Sign

Jack Snow-Viener's practice examines the experience of loss and intimacy through means of collection and assembly. Sifting through media and untold histories, Snow-Viener mourns the loss of moments that will never occur. Working across multiple disciplines such as sculpture, sound, video and installation; Speaking to an abundance of references that are selected through tedious appraisals.

Snow-Viener's work tends to visually lend itself to softness and tenderness, yet creating humorous allusion. The main themes surround the work is toying between the tensions of abstinence and indulgence. The surface of the works invites you to touch or indulge, yet there are invisible barriers that prevent the viewer from doing so. The work isolates itself in a constant battle between temptation and chastity.



Jack Snow-Viener

The Hollywood Sign (Dorothy, Monkey, Perfume), 2025

MDF steel flocking fibers found objects

Dimensions variable

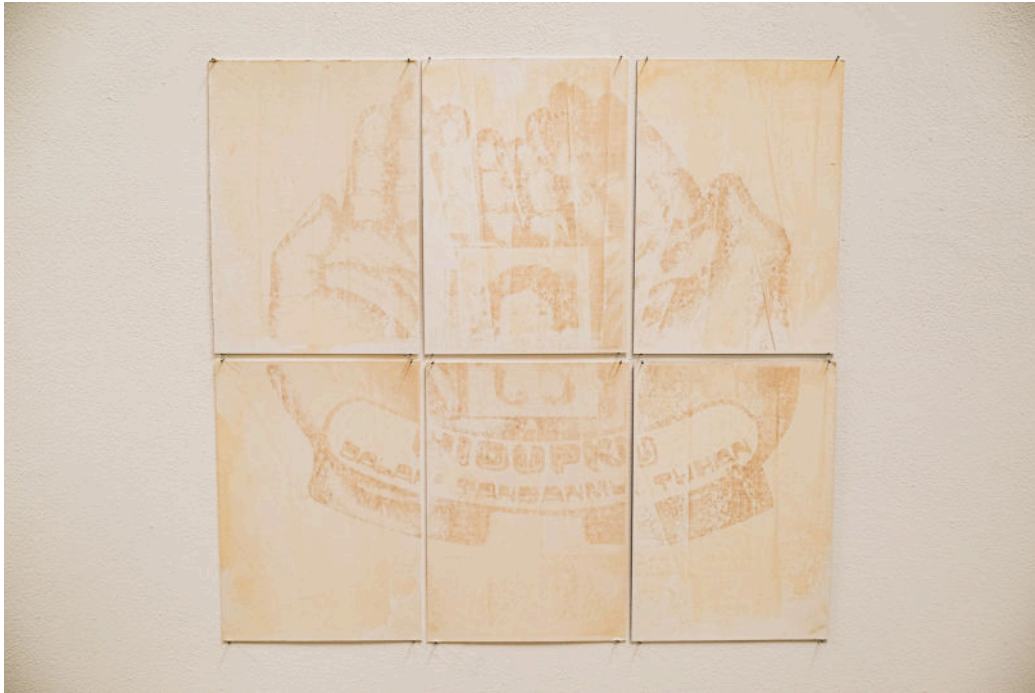
POA

Journey Kelly

Atmospheric domesticity clings to my practice and invites itself in, its imagery drawing me back through time and time again. The home - a site to constantly retrieve from.

Familial history - can you ever exhaust it? Photographic family archives are fundamental to my practice as I engage with themes of ubiquity, memory, maternal nurture, accessibility, and familiarity. I explore various economic and accessible printing processes and image transfer methods; I call these domestic printmaking techniques.

Bleach and rust are prevalent in my practice as I consider their thematic connections to absence and the deterioration of material being an archival practice in of itself, baring the marks of time. Degradation, agedness, wornness, blurredness. Immersed in a fog, in a crumbling - reconstructing time and place I no longer have access to. What is it about an image you cannot quite decipher? One that sits just out of reach.



Journey Kelly

Dalam Tanganmu 6, 2025

Rust transfer print on mat board

59 x 63 cm installed

POA



Journey Kelly

Dalam Tanganmu, 2025

Rust transfer print on mat board

58 x 120 cm installed

POA

Mila Medic

Mila Medic is an Artist in Melbourne practising the medium of sculpture through a photographic lens.

Environments that may be imperfectly understood.

Inside out, outside in.

I need space,

(Maps).

Office Chapel.

Pragmatic function, constructed world, over-concentrated, neurotic.

The rhythms of a place dictate my thoughts.

Objects arranged to speak a language I can almost understand, or a sphere of possibility.

Rhyming words with fake feelings.

Hello Phantom.

Lobby, escape lounge.

Scale frictions that are well known to be improbable, but which are nevertheless believed to serve a purpose. The mobility is halted like an instant photographic exposure.

Systems in play.

Strange middleland.

Like blinds, never eye to eye.

A building is interpreted as a mode of thinking.

An array of items in a system to be a mental organisation. I can move objects to do this based on their indescribable physical and mutual coherence.

Grouped systematically and guided upwards.

Feels like Holiday Inn.

Diverting a different attention to my surroundings.

Best smelling in the elevator.



Mila Medic

Hello Phantom, 2025

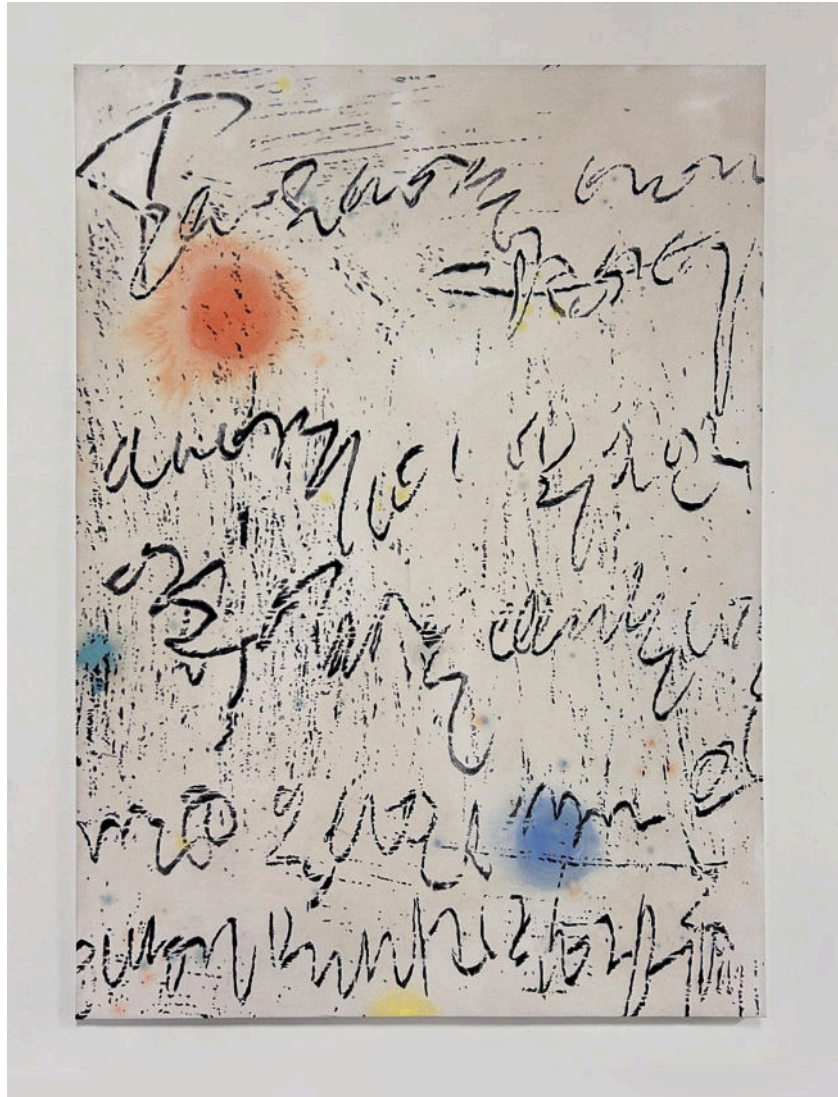
Sculpture

H x 174 cm

\$2100 each

Soyo Paek

My multidisciplinary practice explores the visual, temporal, and material dimensions of making. Recent work attends to how textures and surfaces shift and intersect in painting, producing traces that unsettle habitual patterns and resist closure. Grounded in a diasporic experience shaped by translation, displacement, and cultural crossings, the work engages language and material, proposing painting as a provisional site where traces reflect histories of movement and suggest new connections. My multidisciplinary practice explores the visual, temporal, and material dimensions of making. I am interested in how textures and surfaces shift and intersect, producing traces that unsettle habitual patterns and resist closure. Grounded in diasporic experiences shaped by translation, displacement, and cultural crossings, my work engages both language and material, proposing painting as a provisional site where traces reflect histories of movement and suggest new connections.



Soyo Paek

Emergence Gesturing with Coloured Dots, 2025

Gofun, pigments, charcoal on unprimed canvas

170 x 125 cm

\$1400



Soyo Paek

Emergence Gesturing with Varied Diagonals, 2025

Pigments, charcoal, graphite, aerosol painting, masking tape, sequins on unprimed canvas

170 x 125 cm

\$1400



Soyo Paek

Emergence Gesturing with Fur Like Fabric, 2025

Ink and synthetic fabric on unprimed canvas

170 x 125 cm

\$1500

Virginia Guest

My process begins with textured collages, which are distilled from drawings and photographs. These simplified compositions are pressed into clay forms, onto which I layer oxides, underglazes and glazes, brushing and rubbing them back repeatedly.

These abstracted references are translated into oil paintings. Built through multiple layers, the surface becomes both foundation and veil, partially erased, disrupted, but never totally removed. I intentionally break the surface with fine metal tools, scraping and revealing colour and texture beneath, echoing natural processes of erosion, exposure, and transformation. The tension between application and removal is essential, preserving the physicality of oil paint while allowing the substrate to remain active and visible.

Each group of artworks is an extension of the thinking behind the individual work, a register of the history of its making. Across mediums, recurring compositional threads provide a connective language, enhancing the dialogue between works. The grouping and curation of the pieces is deliberate, extending the conceptual framework of my practice.



Virginia Guest

It's Almost Too Hot to Move, 2026

Acrylic, binder on canvas

76 x 101 cm

\$2900



Virginia Guest

Shift, the Swaying Rivers Swift, 2025

Oil, acrylic and binder on canvas

30 x 36 cm

\$1200



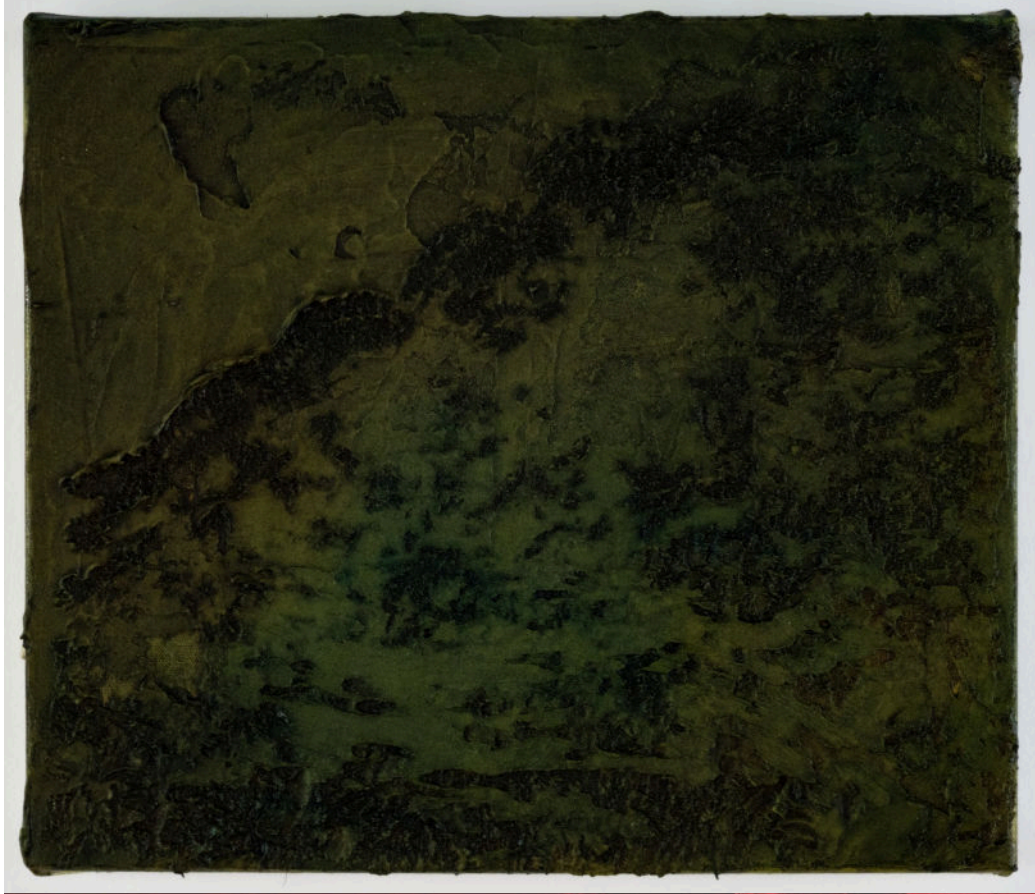
Virginia Guest

See the Sky About to Rain, 2025

Oil, acrylic and binder on board

15.8 x 13.5 cm

\$600



Virginia Guest

Im Darker Than the Deepest Sea, 2025

Oil, acrylic and binder on canvas

30 x 36 cm

\$1200



Virginia Guest

Can't Get There from Here, 2025

Oil and binder on canvas

35 x 20 cm

\$1200



Virginia Guest

Now there's a Hole in the Sky, 2025

Oil, acrylic and binder on canvas

30 x 30 cm

\$1200



Virginia Guest

Ride Like the Wind, 2025

Oil and binder on canvas

25 x 30 cm

\$1200



Virginia Guest

When It's Cold and There's No Music, 2025

Oil and binder on canvas

30 x 30 cm

\$1200



Virginia Guest

Shadows of the Sun 1, 2025

Midfire clay, oxides, glaze

34 x 20 cm installed

\$600



Virginia Guest

Shadows of the Sun 2, 2025

Midfire clay, oxides, glaze

34 x 20 cm installed

\$600

WEST END ART SPACE

BLOOM

2026 GRAD SHOW



HEAPS
* **NORMAL** *

ginger
snap

CREFFIELD
FINE ART PRINTING

WEST END
ART SPACE

WEST END ART SPACE

Gallery hours: Wed-Sat, 11am-4pm

Online 24/7 and outside opening hours by appointment

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www.westendartspace.com.au

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All credit cards / Artmoney and PayPal accepted