

05. 12. 2021

– 06. 02. 2022

Burrumatta, where Pari is situated, is palpably, visibly changing at a rate that's hard to comprehend. One of the earliest sites of first contact, it's being rewritten again in concrete and steel. New buildings are shooting up, concrete trucks line the streets, road closures shift daily as new light rail tracks snake through the guts of town. The recent past is dug up, discarded and re-layered with concrete. Set and forget.

These artists deal with concrete - the material and the idea. From resource extraction to urban choreography, these works are soft and hard, deep and hilarious - often at the same time. Contradictory and complex: like this place, its histories, and our feelings about being here now.

Kate McGuinness*how to walk to Parramatta*, 2020

feature film, endurance performance

4 hrs 20 min

How to walk to Parramatta is a four (and a half) hour documentary film, tutorial video and endurance performance. Parramatta road to many remains an eyesore but the people who zoom by in their cars miss all the good stuff. I believe that through the power of the moving image this work will spread awareness about the beautiful culture to be found on my favourite (also Australia's oldest) highway.

Riana Head-Toussaint*Animate Loading* (development), 2021

single channel video

12 mins 33 sec

audio description track

8 mins 23 sec

Animate Loading is a site-specific, choreographic work. It is currently being developed, and will take place in the Pari carpark, on the rooftop. The work involves a group of people with varied lived experiences, bodies and movement languages traversing and interacting with the space, and each other. It's a performance, but also a socio-political intervention.

As the performers explore and occupy the space, and build their own ecology within it; their presence brings to light:

- The ways in which public spaces and architecture are designed to dictate our movement and presence within them
- Expectations around bodies re how they move and interact
- The power of these forces, but also the power of collective movement; action, resistance, solidarity, care and joy.

We will spend 2.5 weeks together making this work in the Pari carpark. The development process is as significant as the 'performance' outcome. A core part of the process is creating an intangible structure: a space with a culture where all

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the collaborating artists feel supported and empowered to creatively contribute fully and freely. We are conscious of arbitrary and extractive expectations around performance making and outcomes; and are trying to resist these.

Across the development period, on some days we would love people to come and see what we have made so far, and give some feedback. Keep an eye out for dates and details!

We will share what has come together at the end of the Concrete exhibition period. These sharings, or 'performances', are currently scheduled for 27, 29 and 30 January, 2022.

For now, please enjoy some video documentation in the gallery. It comes from some choreographic labs that came before *Animate Loading*. Audio description track also available.

Access

As an artist, I am committed to making my work accessible. A video offering of the performance will be available online for those who cannot experience it in-situ. Further detailed access info re the on-site experience will also be available closer to the dates.

Live Performance Creative Team

Creative Lead (concept and choreography): Riana Head-Toussaint

Performer/Collaborators: Leo Tsao, Tom Kentta, Cynthia Florek, Savannah Stimson, Natalie Tso, Bedelia Lowrencov and Jeremy Lowrencov.

Outside Eye: Imogen Yang

Ryan Andrew Lee

Wonnarua, 2020

2 channel video, 4608x1920

2 mins 01 sec

Wonnarua is a contemplative moving image installation work that aims to provoke discussion around themes of Indigenous ways of living in juxtaposition with Western settler-state system's unsustainable, damaging ways of using stolen lands.

The video diptych contrasts living portraits of five Aboriginal people from the Wonnarua Nation with drone shots of the vast Muswellbrook coal mines, which are situated in the heart of the Wonnarua Nation. The frame in which the video work sits is an 1820's antique Victorian era influenced design which correlates with the exact time period that European settlers first reached Muswellbrook, Wonnarua Country. The symbolic frame also metaphorically acknowledges the paradox of living in and between the two worlds and addresses a subtle hypocrisy; the act of critiquing Western systems although at the same time living and breathing them.

The moving image work is a plea for profound enquiry into how Country is currently being managed, and alludes the simple remedy is to return to traditional First Nations' sustainable practices for caring for Country.

Hannah Rose Carroll Harris*same as it ever was (reprise), 2021*found concrete, sand, nylon
dimensions variable*your other half (erratic) #4, 2021*found concrete, paraffin wax
21 x 15 x 4.5 cm

same as it ever was (reprise) and *your other half (erratic) #4* are installations of soft filled-nylon sculptures and concrete ruins collected from Parramatta and surrounds. In this new site-specific work, remnants of urban geology are reconfigured to imagine the convergence of our human-perceived time and vast geologic time. Drawing from construction sites, the work uses contrasting materials to wonder at the rate at which we hurl ourselves towards a world where we have embedded ourselves in the strata of the earth.

Umi Graham + Janelle Woo (Paradise Journal)*Carrier bag, 2021*screen print on salvaged fabric, cotton thread, utility rope, carabiners, beads, soft grow bags, native plants (lemon myrtle, aniseed myrtle, saltbush, mint bush, warrigal greens, vanilla lily, native geranium, blue grass lily)
dimensions variable

What if cultural space were a carrier bag? This prototype is a mock up of a future cultural space where architecture will be thought and practised anew. It is a set of three objects, of precise functions, that build the world of our future cultural space: the table, the library and the garden. Space for work and dialogue, space for sharing knowledge, and space to practice care and maintenance. It dreams of the alternative and non- or para-institutional; the soft and slow; the relational, cooperative and contingent.

In this future space we like to imagine the architectural discipline as a framework for investigation. It unfolds the structures that we inhabit and construct our world(s) with; the places where we relate to one another. Importantly, this prototype is about making space in a discipline that is often too large to move, too solid to break

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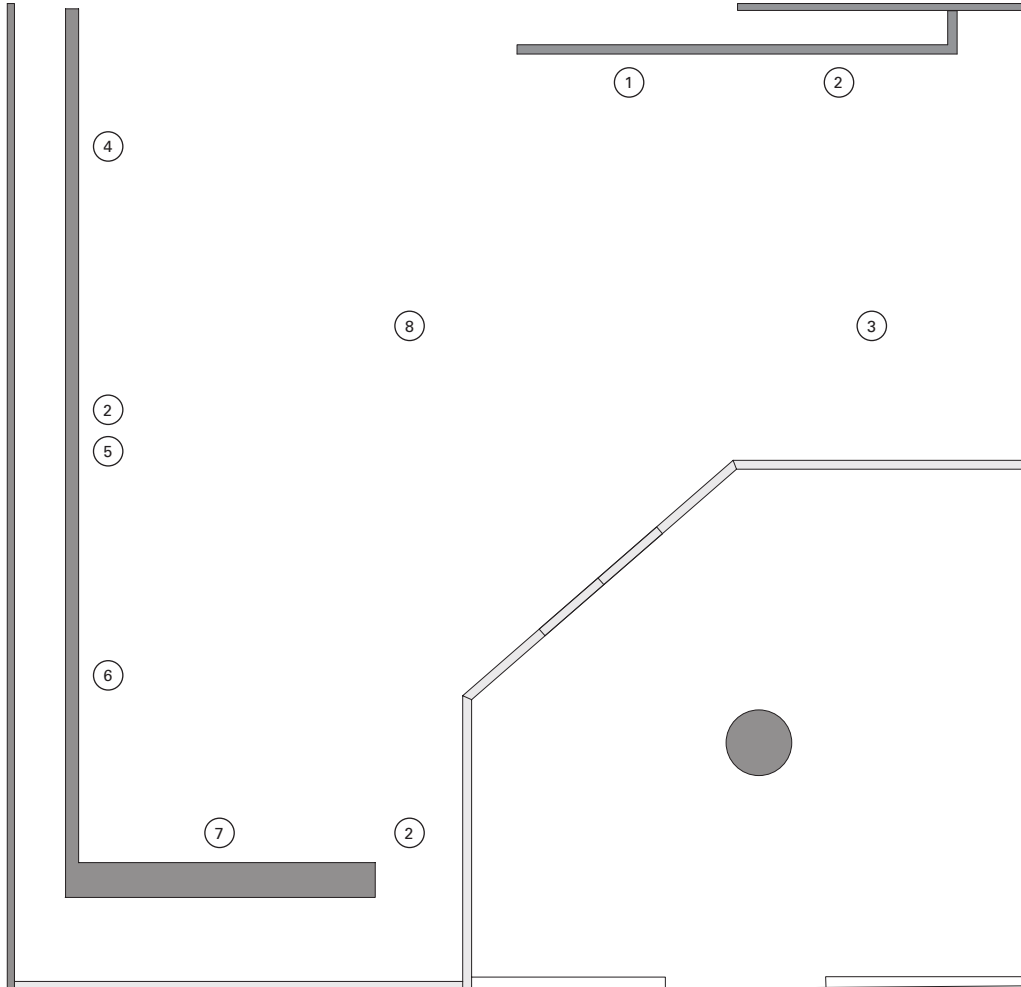
Nadia Odlum*Temporary frictions*, 2020steel, two-way mirrored glass
dimensions variable*Ariadne's thread*, 2016present, adhesive vinyl, site-specific installation
dimensions variable

The work *Temporary Frictions* draws upon the familiar A-frame barriers seen on the streets of Sydney. The artist playfully reframes these as a type of spatial and social communication between strangers – one person places the barrier, and others move around it. Lovingly welded and polished, the shiny replicas honour these ubiquitous objects.

The sculptures are paired with a site-specific installation created from adhesive vinyl. Titled *Ariadne's thread*, this is a new presentation of an ongoing, iterative work in which Odlum uses lines inspired by street markings to explore spatial relationships.

Raven Pajarillaga*49 minutes*, 2020oil on linen
142 x 193 cm**Ebony Secombe***Bare minimum / Bitumen*, 2021black and yellow hazard tape, performance
120 cm width, variable height

Bare minimum / Bitumen references the proliferation of bitumen use as a material for makeshift pathway making and pavement repair in the Parramatta CBD. The width of the "path" created in this work references the legislation around minimum measurements of public pathways across NSW. Throughout the exhibition, Ebony will run workshops where the process of crochet is taught loosely, even a little carelessly, resulting in the possibility of error and misshapen crocheted objects that will be added to the length of the "path". The irregularly patchworked object references the lack of care and attention invested in now "aged" public spaces, particularly Centenary Square and Macquarie St, where Ebony has worked for several years. In the face of rapid development, how can we ensure older spaces are valued and treated with care and respect?



- 1 Riana Head-Toussaint
- 2 Hannah Rose Carroll Harris
- 3 Umi Graham + Janelle Woo (Paradise Journal)
- 4 Raven Pajarillaga
- 5 Kate McGuinness
- 6 Ebony Secombe
- 7 Ryan Andrew Lee
- 8 Nadia Odlum