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Autonomous, reflective and playful, *Glass* is a voyeuristic dive into the ways in which we look at ourselves and others. If the ego is a constructed self, then *Glass* is the vulnerable space of seeing the self and being seen. In this exhibition, the power dynamics of the gaze are interrogated to create a space for reclamation and self-documentation. Reflect on these carefully constructed narratives that challenge, inspire, disgust and delight.

Leila Frijat & Monisha Chippada

The Reverberation Room, 2019

interactive installation

variable dimensions

Echoes can be used to reveal patterns, to amplify often ignored aspects of our lives.

The Reverberation Room offers a space to practice deep listening and reflection so that we pay greater attention to our surroundings and to ourselves. The work picks up on the external world and feeds it through its system, morphing these inputs from speech to mimicry, subtle sounds to abrasive noise, and angry sounds to song.

By delaying the echoes, the work also inadvertently functions as a speech jammer. A device that makes it difficult to speak out loud. By using our own voice to silence us, it renders us to stay quiet and simply listen. To pay attention to the sounds that we often ignore surround us in daily life.

Credit to Rish Verma for his work in supporting the system.

Bonnie Huang

I AM A SHAPE. YOU ARE A SHAPE. EVERYONE IS A SHAPE.

I AM NOT A SHAPE. ARE YOU A SHAPE? 2020

single-channel video, airbrush and acrylic on canvas, found objects

5 min, 51 x 40 cm canvas

In this work, the essential elements of creativity and identity, exemplified by the sentiment of children's television shows, are deconstructed to explore the conception of the self. The informative format of an art television show prompts the absorption of paradigms from a young age. We consume to learn, to transform, to create, to satiate, to nourish, and to live.

The video itself embodies the act of transformation and creation, materialising abstract experiences through visual and written language. The didactic phrase from Mister Maker, "I am a shape", is juxtaposed against transforming biological and artistic forms that challenge its ultimatum. Shapes, primary colours, and cells are all foundational elements that can be built upon by the individual to create new meanings against pre-existing conditions.

The layered imagery of art, food, biology, and media demonstrate the integral function of signifiers to influence and alter— just as how mark-making

is traditionally used to signify. Simultaneously, the rhythmic quality of the work explores how the repetition of utterances and performances reinforce one's identity-whether related to gender or other forms of categorisation.

The images and soundtrack deteriorate towards the end, reflecting the limited lifespan of structures and media as individuals grow older to question their beliefs and unlearn the past. The work refers to viewer at the end, questioning them but also reinforcing their personal autonomy to define, make and become themselves.

Thus, I am not a shape. Are you a shape?

Gillian Kayrooz

Argileh at Wedding Cake Rock, 2020

5 × silk organza 40gsm

128 × 193 cm

Mouthing Off, 2020, silk organza 40gsm, 128 × 193 cm

Social Shrine, 2020, silk organza 40gsm, 128 × 193 cm

Bitch Bash, 2020, silk organza 40gsm, 128 × 193 cm

Za'atar Sesh, 2020, silk organza 40gsm, 128 × 193 cm

Face Down Ass Up, 2020, silk organza 40gsm, 128 × 193 cm

Argileh at Wedding Cake Rock is a satirical exhibition which nods to culture, place, gender and ethnicity in the digital age. The exhibition explores the intersection of experimental and documentary style photography through a series of tableaux; constructed from the nuances of Western Sydney's youth culture. The works are a reflection of both personal experience and an ongoing engagement with local personas, neighbourhoods, cultural motifs and trends.

Gillian Kayrooz is an artist from Western Sydney. She holds a Bachelor of Visual Arts (Honours) from Sydney College of the Arts, University of Sydney. In 2018 she was awarded the Create NSW Young Creative Leaders Fellowship which led her to exhibit internationally in the Asia-Pacific region. She most recently completed residencies at the Chengdu Academy of Fine Arts and the Sapporo Tenjinyama Artist Studio, ARTnSHELTER, Tokyo. In 2021, Kayrooz is a studio artist in residence at Parramatta Artists' Studios and most recently produced work for the Artspace 52 Artists, 52 Actions program.

The artist would like to thank the Ang Household, Natalie Ang, Shaleha Deen, Alessandra Femenias, Clarissa Mei, Helen Nguyen, Ivy Perlitz, Laura Ranola, Sara Tamim, Alyssa Yang.

Ladstreet*Yellow Line For Life*, 2017

print of 35mm black and white negative film scan

16 × 24 in

Die with your boots on, 2018

print of 120 6 × 7 black and white negative film scan

20 × 24 in

My work is a documentation of the various identities prevalent in my life, and my proximity to the various subcultures and lifestyles I have invested myself into over the years. I view photography as a medium that is more so than a communication tool more so than any other aesthetic or visual value. My work can be defined by an honest and sincere reflection and form of communication of the lived experience around me, my influences are shaped by nothing artistically other than my material world, lived experience and richness of the cultures and communities I am a participant of.

Ondine Manfrin*Svalbard Global Seed Vault [ASMR Roleplay]*, 2021

single-channel video

13 min

Svalbard Global Seed Vault [ASMR Roleplay] is a video work developed as part of Manfrin's ongoing honours project I pretend I do not see it but in reality I do. The video performance is a simulated peek into the Svalbard Global Seed Vault, an emergency seed bank built under the arctic tundra for the purpose of preserving agricultural biodiversity. The work utilises the structure and tropes of an ASMR YouTube roleplay to invite its audience to indulge in its sombre narrative. The relaxing and anxiety-reducing qualities of ASMR contrast with the anxiety-inducing reality of Svalbard as a doomsday, plan B, last resort for human-induced climate disaster. This work is an early experiment within Manfrin's honours research, contributing to a broader study of how sensory performance and digital intimacy uniquely immerse audiences in speculative imaginings of technological and climate-changed futures. For more you can like and subscribe over at Dean ASMR on YouTube.

This work was developed on Gadigal and Wangal land.

Amy Meng*Game Boy Game Gal*, 2019

fabric, felt, thread, beads, sequins, faux pearl and fiber fill

65cm x 41cm x 18cm

Galgame simulates romantic experiences for male consumers through the gratification of role-playing. Each time a button is pressed/clicked, it signals the narcissistic male gaze in action. Contemporary (imagined) romance often recalls the Hegelian structure of reciprocity between master and slave – on one level, Galgame renders girls as idealized objects; On another level, the player depends upon these female avatars to establish his fantasies and identity through reflection. For the player, simulated girls are not mere substitutes for actual partners, they become masters of infantile desire. In this murky territory, the girl is not merely enslaved to phallogentrism but also wields the power to confront and reciprocate the male gaze.

Jana Ortanez*Between Two Spaces* (diptych), 2021

acrylic on canvas

16 x 24 in (each)

Between Two Spaces (diptych) explores the dynamic between Ortanez's identity as part of the Filipino-Australian diaspora, and her artistic practice as a woman shaped by Western societal conventions. With her practice shifting between spaces of interrogating her identity, and creating work devoid of any inherent cultural influences, this work seeks to capture the in between; making within the feeling of intrinsic obligation to culture, and making within self-indulgent purpose. Knowing that these two spaces of making are not mutually exclusive, and that their separation is attributed to an internalised oppression of culture as an immigrant, she seeks to mend the relationship through painting. Employing the use of abstraction, layering, and portraiture, she captures her existence within a space of uncertainty and hesitation – prioritising the expression of self over the gaze and expectation of the viewer.

Naomi Segal*on the cusp of something*, 2021

mixed media drawing installation

variable dimensions

This small body of work thinks about how the experience of reading can nourish, move and guide us. It dwells on how texts can impart a surge of feelings, a state that does not quite coalesce into codified emotion, but gives you the sense that what you are about to encounter might change you forever.

Particularly indebted to Sara Ahmed's citational practice, Julietta Singh's formulation of 'vulnerable reading' and the ongoing influence of Eve Kosofsky Sedgwick's proposition of 'reparative reading', this work presents a palimpsest of queer experimental literature, First Nations scholarship, self-help newsletters, affect theory and other life-enabling texts from queer, trans and racialised authors.

My work has a love for how communities find support in one another, and likewise how objects can support and lean on one another too. This often materialises into experimental shelf- or shrine-like objects; the glass shelving here was made in collaboration with Nancy Yu (NC Qin).

Some of the texts cited in the work are available in the Pari library.

Pari is supported by the NSW Government through Create NSW
Pari also receives support from the City of Parramatta



Glass is powered by Lupa Media Player.
More information at lupaplayer.com

