DOMAIN

CHLOË ABDELNOUR, KATERINA ASISTIN, LINGAM BROWN, GUILLERMO ROBAYO-GÓMEZ, SYDNEY JARRETT, AYSENUR KARA, JANEY LI, JV SANGALANG, HUIYI XIAO

ORGANISED BY SAIRA KRISHAN AND JEYNE WADE.

21. 06. 2026
– 16. 08. 2026

A domain is an area of knowledge and control used most commonly to refer to public space, the home, geographies and the Internet.

The colony, the city, the familial, the state, tech conglomerates.

In Domain, artists reclaim and construct their agency, questioning and queering the matrixes of control that steer these realms.

How do we find belonging in the face of these powers?

Between public space and protest; cruising and sex work; distant cultural histories severed by immigration; poetry and labour. Artists create clarity in the murky third spaces that emerge betwixt these intersecting binaries.

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1. Chloë Abdelnour

Here Comes Trouble, 2026
Plywood, MDF Board, Fabric, Acrylic Paint, Spray Paint, Ink, Paper, Glue, Concrete, Tape, Clock, Steel, Plastic Tray, Nails, Car Headrest, Tinsel, Glass Bottles, Color Slides, Badge, Cardboard, Wool, Lehnert & Landrock B&W Photos, 'The Arabs' book, Postcards by Salha, young Bedouin girl, 'toward the queerest insurrection' zine, 'Egyptian Designs' book, Pyramids of Giza Entry Ticket, Ceramic Vase, Flowers
Dimensions: 122cm x 63cm x 69cm

The Insurrection, Series, 2026
MDF Board, Tape, Fabric, Ink, Acrylic Paint, Spray Paint, Nails, Paper, Ink
Dimensions variable

Earlier this year I returned to Cairo for the first time as an adult, to reconnect with my fatherland. Wandering the city, I became entranced by the abundance of repaired chairs. Broken, rebuilt and endlessly adapted, they became symbols of resilience, resourcefulness and transformation; a lens through which to think about cultural identity, queerness, class, belonging, and the ways people resist systems that dictate whose lives, bodies and cultures are considered disposable.

The installation brings together photographs of Cairo, hand-painted textiles, salvaged materials, collected objects and fragments of vintage tiles rescued from a 1930s villa in Zamalek. At its centre sits a chair assembled from found objects, a throne for an unruly archive where personal, political and cultural inheritances gather, collide and resist easy categorisation. A field recording from a crowded market immerses the audience in the city's density, movement and collective energy, offering a momentary passage between places.

The gallery wall features my father's handwriting of the word *jihad* jihad (*gihad* in Egyptian Arabic): a reflection on struggle, endurance, and the complexity of language, identity and belonging beyond imposed definitions. His choice of this word speaks to a lifetime of resilience and a refusal to be confined by barriers.

For *Domain*, I approach public space as a site of unbecoming and becoming, reflecting my own identity as fluid and unfinished: white and Arab, insider and outsider, observed and observer. At its heart, the work celebrates the ingenuity, humour and generosity that animate everyday life in Cairo.

2. Katerina Asistin

Dumaan Lang / Passing Through, 2026
Eucalyptus oil transfer, oi and acrylic paint on wooden panel
25.5cm x 23cm x 4.5cm

Dumaan Lang, a common and informal Tagalog expression meaning "just passing through", reflects my personal experience of the Philippines as someone whose memories of the country are shaped through long car rides and glimpses through a window. During my many visits to my parents' hometown of Quezon City and Pampanga, I have come to learn the rhythms of life not by walking the streets but by quietly observing through passing views. While travelling between one destination to another, I often listen to the many stories told by my relatives and the conversations made with my parents as they reminisce about these places whilst in the passenger seat. Commuting by car has limited my experience of walking the streets of my parents' hometown, but has certainly heightened my awareness of looking, pausing and observing through windows. These short moments have become quiet studies of ordinary

scenes that might otherwise be taken for granted.

Created from my own photographs and using eucalyptus oil transfer on wood panel, the blurred images reflect the way I experience the country: transient, fragmented and shaped by both inherited memories as well as lived encounters.

While these still scenes are rooted in the Philippines, many of the objects, gestures and rhythms of everyday life feel significantly familiar. Through roadside stores, parked vehicles, utility poles and quiet moments of someone's daily routine, I recognise commonalities that exist within my own lived experiences growing up in Western Sydney. These encounters with the ordinary extend into my ongoing interest within my practice, where mundane subjects, such as abandoned trolleys or discarded couches become vessels for memory, place and lived experience in suburbia. Rather than focusing on landmarks and the romanticised, this series of works attends to the ordinary, revealing how familiarity can emerge through passing moments and the shared experiences that connect places across distance.

In these passing scenes I have captured, I found traces of my own everyday life in Western Sydney, where seemingly ordinary, mundane objects and routines reveal unexpected connections between two places I call home.

Council Cleanup, 2024
Acrylic and oil on canvas
56cm × 86.7cm

Abandoned Trolley, 2024
Acrylic and oil on canvas
56cm x 41cm

My practice is deeply rooted in my experience growing up and living in Western Sydney, informed by my ongoing interest in the relationships between place, memory and identity. Working primarily through painting, I am draw to the ordinary and often overlooked aspects of the urban environment, exploring how these seemingly mundane objects of life and space can hold emotional, cultural and person significance to the collective.

Through my own personal observations of my local surroundings in Western Sydney, particularly Mount Druitt, I observe the ways everyday encounters shape our understanding of place and sense of belonging within communities. Subjects such as abandoned shopping trolleys, council cleanup, suburban streets and urban landscapes become key vessels for our memory and lived experience, revealing traces of human presence and layered memories within them. Through painting the subtle shifts in light, colour, and form to create a sense of nostalgia, I seek to transforms these unassuming subjects into contemplative moments that touch viewers to reconsider the significance of the everyday.

To document Western Sydney, unlike a fixed and singular identity, my work reflects on the quiet ways in which place is experience and remembered. Through the mundane, I explore how personal and collective memories are formed, and how repeated interactions of our day to day contribute to a sense of familiarity, belonging and home universally.

3. Lingam Brown

The ROSE (EROS) (SORE) Garden, 2026

Gouache, ink, hand-ground mineral pigments and gold pigment on prepared wall
120cm x 160cm

The ROSE Garden, 2026
(EROS)
(SORE)

In *The ROSE (EROS) (SORE) Garden,* I bring together the romantic landscapes of Rajput painting with modern hook-up culture, reflecting on intimacy, fantasy, and my own experiences of seeking connection.

Moving between cultural, public, and online domains, I return to the garden as a place where desire is hidden and pursued. In Rajput paintings, courtly gardens often appear as intimate settings where lovers wait and meet away from the structures of everyday life. These painted gardens become spaces of longing, holding moments of secrecy and desire.

I use this visual language to reimagine the Rose Garden in Parramatta Park, a known queer cruising site, where similar acts of seeking connection continue today through coded behaviours, hook-ups, and shifting identities.

The title rearranges the same letters through ROSE, EROS, and SORE, revealing how closely romance, erotic desire, and hurt exist alongside each other. Rose carries ideas of beauty and fantasy, Eros speaks to attraction and hook-ups, while Sore reveals the vulnerability and wounds that can come from wanting to be desired. Like the shifting letters, these experiences constantly move between pleasure and pain.

Painting directly onto the wall, I reference Indian traditions where images existed within architecture and everyday environments rather than as permanent objects. Parts of the mural appear torn, peeling, and painted over, with fragments being hidden while others remain exposed. These fragile surfaces mirror the temporary traces left behind by queer spaces, hook-ups, and moments of connection.

Through the use of traditional pigments and slow mark making, I place myself within this garden as both the lover and the performer. Borrowing from Rajput heroines and courtly figures, I explore identity as a form of disguise and transformation. Between miniature painting and message notifications, palace gardens and cruising sites, I create a domain where different ways of searching for connection exist together.

4. Guillermo Robayo-Gómez

Little Treasures, 2026
Expanded collage
40cm x 50cm x 140cm

Little Treasures reflects on the land we walk on as temporary ground shaped by those who came before us. Rather than honouring it, we search for treasures, excavating until its essence is depleted and measuring value through profit rather than consequence.

Using an expanded collage technique, the work involves cutting into and reassembling history war books, evoking questions about our comprehension of power and ownership, ideas of

territory and land that continue to be fought over across borders.

The physical act of cutting, feeling what is taken, becomes an excavation of memory, extraction, and the traces we leave behind.

5. Sydney Jarrett

"What shall I render", 2026
Mixed-media sculptural installation. Concrete, plaster, timber, concrete oxide, house paint, nails, oil pastel, clay, cardboard, liquid nails, Pleaser, fragrance diffuser, salted caramel fragrance oil, reflective silver spray paint
70cm x30cm x 30cm

"What shall I render" is a mixed-media sculptural installation generated from the language and materials of built urban environments. The title of the work references a 2025 @woahhvickyyy tweet.

In combining construction trade materials, visual reference, movement and scent, an event both familiar and unfamiliar emerges. The scene visually and structurally questions the perceived permanence of public space and infrastructure. It instead proposes a relational dynamic contingent on individual and collective participation, and considers how agency can be insisted upon when these relations are disrupted.

6. Aysenur Kara

'And hold firmly together to the rope of Allah', 2025
(Our third space)
Monobloc chairs, Milk crates & found materials
Dimensions Variable

And hold firmly together to the rope of Allah, (our third space) is an installation piece that speaks to the universal concepts of community, gathering and the significance of furniture as a vehicle in this experience. This work aims to combine the unique personal motifs of the artist with the universal aspects of the monobloc. Through physical, cultural and religious motifs, the artist aims to evaluate the idea of the 'third space', a Western concept that is now catching up with Eastern traditions of community and hospitality. This inscription becomes an ode to the artist's childhood, where her grandmother's house was that shared third space, and is now serving the community.

The installation is a unique social space that exists beyond just the art world, but as a vehicle for understanding and experiencing the immigrant household. As a direct rejection of the ongoing anti-immigration and islamophobia agendas, the artist aims to defeat the narratives around these issues. Building bridges to the community and broadening the perspectives of a third space. She reimagines the Friday nights spent at her grandmother's house through core memories of playing okey in the summer, drinking tea around the fire and gathering around food. Despite the complexity of tradition and heritage, the artist strives to eliminate hierarchies, allowing all participants to meet at the same level.

7. Janey Li
Do you want to cat's cradle with me?, 2026
Website built with p5.js, HTML, CSS
Dimensions variable to screen, 5 mins

Do you want to cat's cradle with me? Do you want to cat's cradle with me? Is an interactive text piece that explores relational mechanics through the string tension of being in responsibility to each other and the world we desire.

Cat's cradle is not a game you can play on your own. I remember standing on the playground and being too scared to ask the other kids to play, and it is this same feeling I have when showing up to protests alone.

This is an experiment, a knotted relationality in the mess of being a person, and a hand reaching out in the knowing that we can't build worlds and futures and solidarity alone. This is an engine towards agency in the collapse, looping and looping to practise and run for the possibilities.

8. JV Sangalang
Area J 2019, Jollibee 2019, Protect and Serve, 2024
Digital photography
28cm x 35cm

These photos were taken at various streets in the Philippines, alongside an approximation of a pwesto (roughly translates to stall) which pepper Philippine sidewalks. These can be as humble as someone with a big plastic container filled with an assortment of goods. These pwesto also serve as a third space for many of these workers, as bonds are often formed through frequent conversations with the tindero/tindera/bantay (seller/shopkeeper). This speaks to the heart of Filipino class solidarity, resilience, and resistance.

Resistance is a spectrum, and the many faces of these acts can be observed and experienced all at once in the streets of the Philippines, though the evils crippling Filipinos are far from unique to their country, as issues like homelessness, profit-driven development, and suppressive laws are a problem in Australia as well.

But the oppression perpetuated by the Australian government extends far beyond Australia's borders - Australian mining companies operating in the Philippines have not just been causing irreversible environmental damage for at least two decades, but continue to displace countless local communities and indigenous tribes as well.

These photos aim not to romanticize the people's struggle, but rather to dignify their resilience, and amplify their fight.

May this pwesto feel like your third space for processing and reflecting on the fight of the people, and your personal battles as well.

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9. Huiyi Xiao
The Fire That Wouldn't Call Itself Ash, 2025
Single-channel video

This performance-based video interrogates the silent economies of migrant labour and the diasporic body as a site of both discipline and dance. Largely filmed in the resonant spaces of Melbourne's Chinatown, it transforms the mundane, repetitive gestures of service work into a surreal and poetic language. This work is born from the structural reality of migrant down-skilling, where the education and histories of immigrants, particularly women, are systematically erased.

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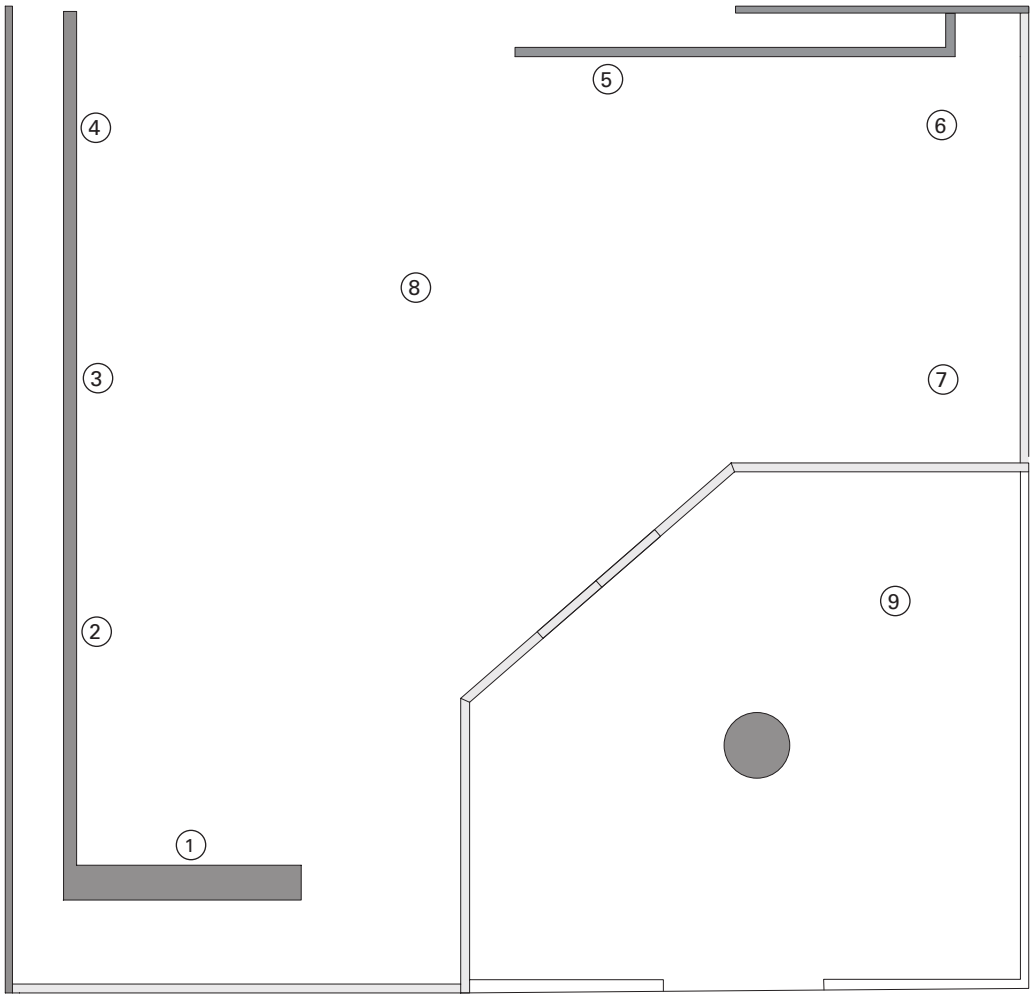

1	Lingam Brown
2	Katerina Asistin
3	Janey Li
4	Huiyi Xiao
5	JV Sangalang
6	Chloë Abdelnour
7	Guillermo Robayo-Gómez
8	Sydney Jarrett
9	Aysenur Kara