

02. 04. 2023
- 28. 05. 2023

ORGANISED BY BRENTON ALEXANDER SMITH, JANE ASHER, JOEL SPRING & KALANJAY DHIR

An "Open World" can refer to any type of virtual or fictional environment allowing for freedom and exploration, shepherded by but not limited to video games.

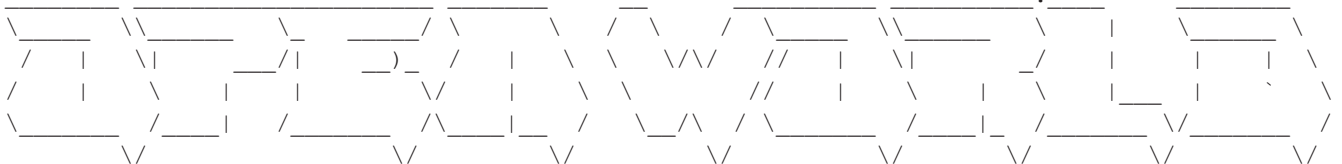
Worlds can be found everywhere: Video Games, Tabletop roleplaying sourcebooks, literature, film and comic-book universes with cross media rights, histories and IP, fandoms, theme parks, public buildings, collaborative writing projects, offices, galleries and more.

Whether unfolding through predetermined characteristics or in a non-linear fashion. The worlds we create, change and nurture together can provide necessary escape from 'reality' while also allowing the space to construct and simulate images of better futures. Whether its structural analysis of in-game political economies through DKP (dragon kill points), online roleplay of equitable Art worlds or celebrity fanfiction (Qanon). World building is essential to the production of convincing narratives, virtual or otherwise.

We act and live in a reality that is suffused with overlapping and competing simulations. How different institutions and companies see you and the world around them.

The unintended consequence of authorship of media and copyright is that the entire history of the 20th century, all its storytelling and characters are owned by corporate interests. Largely people have no agency in the way stories and narratives they might identify with get told or used.

The only solution is to make your own...



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Rainer Ciar

Marcel Davie and Friends, 2020-2023

website, acrylic, foam, beads, clay, CRT monitor, printed mousepad,
satin plushies, floss filling, paper. semi-precious plastic, glass and
metal beads. soft pastel and conte crayon on canvas

As queer and trans experience is spoken of in relation to others,
I ask myself "Am I still queer when I lie alone in bed at night?"
Made in response to these night time ruminations, Marcel Davie is
an exploration of the errant thoughts, words and feelings that have
surfaced from this introspection.

Keychains, plushies, naive forms and pieces of childhood become anchors
in this self-reflection; Comforting but unapproachable, soft and spiky,
abstract and hard, avoidant and elusive, veiled and safe. Archiving
these objects along with words and pictures in the form of a website,
the fragments sit suspended in digital darkness- stuck in space and
time for stories to form between them. Influenced by the Web 1.0
practices of personal blogging and digital shrine making, I carve out a
solitary space for my work to sit in quiet meditation.

Nicholas Aloisio-Shearer

Campo Dei Mazzamureddo, 2023

jacquard woven tapestry

Santa Mazzamureddo, 2023

jacquard woven tapestry

Campo Dei Mazzamureddo and Santo Mazzamureddo both take the folkloric
figure of the goblin as their subject matter. These incarnations of
the ubiquitous trickster are informed by their manifestation in the
Sicilian vision of the supernatural world. Drawing from the visual
imagination of Renaissance etching and contemporary "nerd", high-
fantasy illustration, these goblins appear at once as benevolent,
saintly patrons and pathetic, outcast wretches. In the particular
folklore of Sicily, these creatures appear as messengers to humanity
from the magical world beyond. These goblins though have been filtered
through AI, computerised looms and countless software. What messages do
they bring to us from beyond that magical, incomprehensible frontier?

P A R I

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PFISTER, MEHRDAD MERHAEEN, EMMA VARKER, YANTI PENG, SOPHIE
XIAO YUE ZHOU, EMMA HARDBRIDGE, TANUSHRI SAHA & DONNALYN XU

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Emma Pham

Guardian Mother Spirit of My Computer, 2023
digital animation 1:30

'Guardian Mother Spirit of My Computer' is a contemporary reflection on how legacies of folk religion and animism within Vietnamese culture can be re-inscribed within the digital in anti-capitalist and anti-colonial ways. Using the medium of the pixel as both digital unit and spiritual glyph, the piece crafts together an animated tapestry, forming a digital portal into a coexistent universe of spirit worship and magical cults. The central deity, or Guardian Mother Spirit, acts as a gateway altar into an ecosystem alive with ancestral spirits, filled with "digital" offerings. This animist veneration of spirits, as they appear within animals and nature, is repurposed to showcase a radical caring for and deep spiritual interaction with the environment. Spiritual and technological language are fused together to hence examine how ancient beliefs can be radically reinvoked to repel the anxieties of our neoliberal hellscape and its logics of extraction and accumulation.

Audrey Pfister

√seen, 2023

found metal downpipe cut-off, custom stickers, 35x35x8cm

Virtual avatars and proflicity are oozing out my pores. □seen speaks to being read being left on read, legibility, seeing and being seen. It speaks to (adventure) pathways and (political) pipelines, and ticks of approval. Stickers peel off from their paper skins, exposing their sticky adhesive flesh, and stick to new objects to make new assemblages or to leave their mark. Enter the world of virtual gaming skins and endless monetisable cosmetics, and come out a new person, a new assemblage, a glitch, a spectre, a shapeshifter, a fantasy, a commodity.

post-post-post -femminie-urge-grindset rebirth, 2023

mesh laundry bag, text on grey 80gsm paper, 30x25cm

This work was inspired by my memory of being addicted to playing Runescape when I was 10, and waking up one morning to find out that I had all my coins, armour, and inventory items stolen. Completely devastated and with tears in my eyes, I re-made myself, but hotter, which I believed was with bright purple pigtail hair. I went to the Grand Exchange and eventually found myself a bf, got coins from him, and then went on my way, eventually, one day, getting Rune armour. I think about what it means to constantly be re-born, re-spawned, and re-made - to have autonomy in the process or not. post-post-post

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-feminie-urge-grindeset rebirth tosses and turns in madness thinking
about the materiality, cyclicity and malleability of the lingo,
avatars, and profiles.

Visitors are welcome to take a text piece.

Mehrdad Merhaeen
Wooden Galaxy, 2022
acrylic on canvas, 180 x 180cm
4 months process duration

Forms and colours of nature always influence Mehrdad to create artworks
while he is simultaneously inspired by astronomy and celestial forms.
Wooden galaxy is an abstract painting inspired by expressionism style,
abstract Persian calligraphy and also forms of Australian gum trees.
It serves as a bridge between earth and celestial forms and colours.
The light shines away from the centre and gives brightness to different
layers, this is precisely what happens when a tree is born. Grows from
a little seed and lights up human life and this is consistent with the
generosity that exists all over the Universe.

Emma Varker
Two Hour Smile, 2022
video 13:34
Basilisk, 2022
video 1:20

Two hour Smile is a durational performance devised entirely by AI.
Utilising story generator algorithms, AI, and machine learning. Text
prompts are entered to return performance actions, which are performed
by the artist, recorded and monitored through a self-coded face
detection application. If the AI recognises the artist has stopped
smiling, the performance timer will start again from 0. Within this
work the artist enters into a collaborative performance space with the
AI. Performing alongside the AI's own generated facial images, based.
Basilisk uses photogrammetry and 3D modeling to create a digital avatar
of the artist. Exploring the bonds and relationship between humans
and AI in digital space. It explores traditional themes of liveness,
authenticity and the body through the context of our current digital
landscape.

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Both of the works investigate online performativity, social control via technology and emergent digital aesthetics. Drawing from infamous online thought experiment Roko's Basilisk as a departure point. The pieces speculate on where performance may be situated in a new digital future. And in turn how we might interact with future iterations of AI.

Yanti Peng

Everywhere I look, all I see is the Shoe, 2023
3D visualisation, photography, video 1:53

Love at First Shoe, 2023
3D printing, clay

↗, 2023
web site

The collection of works; Everywhere I look, all I see is the Shoe., ↗ and Love at First Shoe (2023), are inspired by fantasy RPG avatar games. The works aim to explore the extent to which the virtual self can affect the real self. In turn, find out how this relationship can be sustainable.

The work centres an intense fixation on a shoe. The new hot shoe all the other avatar dolls are wearing, my shoe, for which I would log on religiously, play a hundred mini-games, and save up weeks on end for, but is unable to wear. After the purchase, another item will elicit my interest, and the cycle repeats. Focused on staging this overwhelming consumption and my desire for the virtual object.

The addictive nature of desire is natural, and it cannot be confined. Simultaneously childlike and carnal. Our own desires for life to RPG dress-up ambitions. Regardless of the object of desire, it is the intoxicating feeling that continues the chase. Whether the shoe exists in real life or online, the beauty is not in the object, it is in our minds.

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Sophie Xiao Yue Zhou
elongated pupas with metal in our bodies, 2021
animation 6:31

elongated pupas with metal in our bodies combines 2D drawings and the
3D animation technique of armatures. To manipulate the body parts of
my 2D drawings I had to attach them to metal-looking armatures. Just
like me, my drawings had bones and I began to feel a strong connection
with them. What I found when animating the movement was kind of a
sadistic play. To see my animation come to life, I had to extend, warp,
and literally break the bones of my drawings. The work is a conscious
reflection of the emotional and physical process of creating the
animation.

Emma Harbridge
Surrender ur Weapon & Rest ur Heart, 2022-2023
3D Prints, spray paint, decorative sand, ceramics, hair accessories,
ribbon, stickers, origami stars, soap holder, diamond leaf, scroll

- Lots of Love from Emma Hardbitch

Tanushri Saha & Donnalyn Xu
FUTURE CREATURES: Word-building workshop for kid
Workshop (April 22, 2023), paper masks, hats

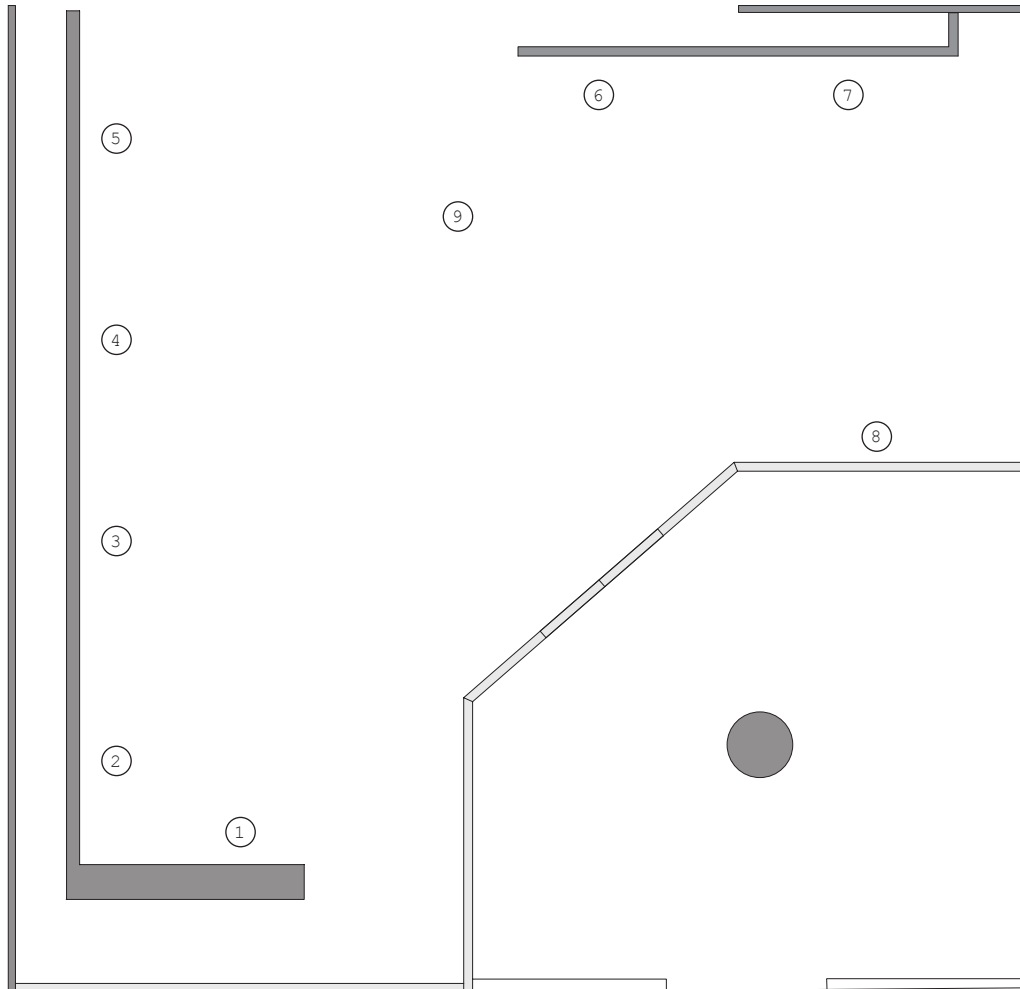
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- 1 Rainer Ciar
- 2 Nicholas Aloisio-Shearer
- 3 Emma Pham
- 4 Audrey Pfister
- 5 Mehrdad MerhAeen
- 6 Emma Varker
- 7 Yanti Peng
- 8 Sophie Xiao Yue Zhou
- 9 Emma Harbridge