I wanna be your anti-mirror

Hugo Blomley, Christina May Carey, Georgina de Manning, Erin Hallyburton, Ashika Harper, Rachelle Koumouris and Zeïna Thiboult

Curated by: Alicia Frankovich

23 May to 18 Aug
La Trobe Art Institute

This exhibition introduces 7 early career artists whose experimental, materially complex artworks reveal new languages, sensations and attitudes. These artists resist dominant representational forms. Their embodied gestures in sculpture, moving image and sound are urgent propositions for living differently in the world. Anti-mirroring characterises the way the artists champion and proliferate ethical and material forces to make way for new spaces, realities and subjects. Coming from places of desire and independence, the works neither conform to, nor report back on any particular parameter. They are neither supplements nor deficiencies. Bodies are manifested in *I wanna be your anti-mirror*, transcending fixed subjects through a myriad of forms. As tech culture, wax and foodstuffs, as secondary or double subjects, as artifice, they propel forward, even if interrupted.

Erin Hallyburton explores fat studies through what she terms a 'fat critical lens'. Working in bronze, cheese and liquorice, she has created a suite of works that puts forward a new framework for remodelling grandeur and modernist tropes within the field of sculpture. These fascinating works trick the eye as they anti-mirror perceived realities, proposing new walls, bricks and bodily forms as materially and ideologically different alternatives. Hallyburton's practice interrogates ideas of class and gender by reframing power, from patriarchal histories to what might be considered minor in society at large.

In her dynamic works, Rachelle Koumouris foregrounds race as an intrinsic part of everything she does. Four sculptures – a fluid, morphing chair and racing wheels with sprouting wires, petroleum wax, acrylic and nail polish buds – seem to simultaneously ascend and descend from their awkward resting points on the gallery floor. Is this what progress looks like? Are these new propositions or alternatives to unsustainable upward growth?

Hugo Blomley's sculptures produce illusive but defiant works that bleed from semblance to imaginary forms, evoking a sense of a future time with a simultaneous sense of the bygone. Blomley's bodily forms evoke sensations of yearning and being. Through their material yet suppositional selves, materials like fibreglass, bronze, polyester resin, acrylic, polyester, epoxy, beeswax, damar resin, alkanes, power steering fluid and cadmium pigment make both longevity and mortality palpable. Red paint has been sketchily applied and appears to be deteriorating. In the outdoor courtyard, exposed bronze and fibreglass slowly weathers.

Ashika Harper presents an audio collage in 4-channel surround sound with a plural interchange built around dialogues from *The matrix* film. Here, Harper asserts multiple subject positions by morphing an AI voice into their own trans voice. The work produces a sense of self that is unfixed and becoming Other. Set in a resonating, outdoor space, Harper's work transports us on a journey of trans narration in a complex, subject-defying soundscape.

Christina May Carey's video and sound works build tempo and pace through rhythms of flickering light, fluttering wings and pulsating beats in a multi-species audio-visual journey. Carey's work proposes that her beings have agency and exist in multivarious ways. She produces a slippage between what appears to be a given, what might not have been, and what could still be. Viewable through a narrow slit in a sci-fi-like enclosure, *Moon II* presents the moon literally emblazoned in time as it gradually turns.

Through hair, Zeïna Thiboult's art builds on her relationship with family, her Fulani culture and present-day experience. A blonde halo and its black-haired counterpart are installed amidst hanging and spiralling curls, inversions laid bare. Thiboult's work has been carried through rituals and practices of adornment and fashion in West Africa and Europe into the art gallery. The work affirms her ethnicity and gender.

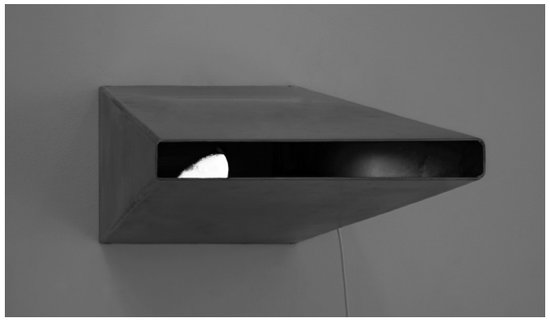
Georgina de Manning explores a doubling of life online and IRL in her take-over of the cinema and infiltration of the galleries with meme placards, video projections, monitors and LED lights. De Manning looks at AI construction, internet culture at large and the NFT art trade, creating works through digital 3D modelling and montaged memes. She questions the languages and controls associated with tech platforms, where companies profit from what she calls 'predatory actions', gleaning and selling people's data following our initial engagement with them.

As an exhibition, *I wanna be your anti-mirror* allows each artwork to be itself in the world, unfixed yet forceful. The processes of becoming, illuminating, sprouting, solidifying, repositioning, transitioning, interrupting, remodelling, living and decaying, underscore the works' very existence. Our interpretation of them, in parallel, evolves in time.

Alicia Frankovich

Interviews with the artists
Following are excerpts from interviews conducted by Alicia Frankovich via email during March and April 2024. They have been edited for length and clarity.

CHRISTINA MAY CAREY



Christina Carey, *Moon II*, 2023. Courtesy of the artist.

Alicia Frankovich: Your video projection, *Embodied tendencies*, features monarch butterflies, mice, fragmented text. It elicits physical responses like a rising heart rate, blood pumping. There are startling visual flashes and an overwhelming sense of blue. What physical relationships do you see occurring in your work?

Christina May Carey: The work is driven by the affective response to social interactions and conditions. It amplifies the emotions we experience when under pressure to perform. A sense of being 'in your head' and losing track of time, which I relate to being submerged, was important to the work. It's a feeling of interiority and isolation, that our surroundings are somewhat buoyant or distant. The flickering, fluttering wings suggest heart beats, and the rats a churning in the stomach. The water scene rushes past like an overwhelming disassociation. The grid system alludes to a set of rules, the self-imposed rules that make sense only to yourself.

When editing video, I commence by scanning over clips, attempting to locate a flow or charge within the sequence. Gaps and discrepancies develop a unique form in the work. I often insert blank cuts, embedding moments of unpredictability to heighten attention, like breaths that produce rupture in a scene. These moments of discord inflect the rhythm of the work and draw the viewer's attention to their own breath. In harnessing 'breath' and the tensions of rhythm and discord, I override the anti-phenomenology of the screen and generate bodily or emotional affect in the viewer.

In his 1987 book, *Sculpting in time: reflections on the cinema*, Andrey Tarkovsky describes film editing relative to the body – 'blood vessels of the film' – conjuring associations to surgery. The director, much like a surgeon, cuts and ultimately stitches together the moving parts of a film to articulate a unique pulse.

AF: Your work *Moon II* is a video-sculpture, what does the form refer to?

CMC: For this work, I filmed the moon during its full cycle over a number of months and edited it so that the moon remains static. It was during lockdowns in 2020. *Moon II* follows *Moon*, the first iteration of the work, which was an immersive video installation. For this iteration I wanted to show the work on a small scale, but allude to its grand scale. The sculpture references public binoculars, framing the small screen like a portal in the wall, leading to a private view of a scene.

AF: Tell me about how the relationship between sound and image impacts your decisions in your work.

CMC: I am relatively new to sound and I work experimentally, imposing rules and constraints to create a visual and sonic puzzle. I develop the soundtrack and then work to 'trace' the video to it in the editing software's timeline, moving back and forth between sound and video. This feels akin to Tarkovsky's hypothesis on rhythm in film, with the compilation of moving images complementing the steady yet discordant soundtrack.

ZEÏNA THIBOULT

Zeïna Thiboult, *Blonde halo*, 2022. Courtesy of the artist.

AF: How did hair enter your work and what other influences inform you? You grew up in Paris. How does place influence what you do?

Zeïna Thiboult: Hair has always been important to me, mostly because I spent hours doing my hair with my mum as a kid. It was a bonding tool for us as it's so deeply ingrained in Senegalese culture. In my professional life, hair entered my work out of necessity. When I started art directing in the fashion world, I found it difficult to find people who could really capture the vision I had for hair, so I began making hair pieces myself. Suddenly, I was getting work as a hair artist and was spending more time with hair than anything else. This drove the urge to stay with hair and make sculptures that were not designed for wearing. It was an organic process. Hair as a medium became something I couldn't escape. I'm not tied to any particular movement, but I do like the extravagance of Renaissance compositions and mise-en-scène.

I also draw inspiration from the intricate hairstyles cultivated throughout Africa, particularly the threading techniques used in Fulani culture in which my family has roots. I'm a bit of a romantic and I've always followed my intuitions. I grew up in Paris, but, 10 years ago, I fell in love with an Australian I met there, and on a whim moved to Melbourne with him. Paris taught me to live in the moment and be open to possibilities. In that same sense I've always been very intuitive in my work, and I've always just allowed things to happen organically.

AF: Amazing to hear about your Fulani roots. Can you elaborate a little more on the practices you are a part of and the way you work with your culture?

ZT: My mother is of mixed Fulani and Lebou heritage, two tribes primarily concentrated in West Africa. Raised within the Muslim faith, I was brought up in the Mouride movement, a distinct tradition in Senegal. My mother migrated to France after she met my dad, who is French, in Dakar and had me. Both of my parents are rebels and I realised that my family approached life differently from others. When I decided I was not religious, when I was about 10, neither of my parents objected. With diverse influences shaping my identity, it's challenging to pinpoint a singular cultural allegiance. My upbringing and roots have shaped me into who I am today, a blend of experiences and perspectives that defy easy categorisation.

GEORGINA DE MANNING

Georgina de Manning, *Scroll*, 2023. Courtesy of the artist.

AF: There are ethics to consider in using the internet, where derogatory or harmful language has been somewhat normalised on some platforms. In your artworks in the galleries and cinema you focus on memes and references to tech culture to critique the representations of the body, NFT commerce and meme culture that society consumes everyday. What are some of the ethical questions you are confronted with in re-presenting this content to art publics in new forms? What made you use some memes and not others?

Georgina de Manning: My poster boards are a compilation of viral posts collected within 15 minutes, with each board representing a specific month in 2023. The issues I was confronted with when it came to compiling viral posts was A, who created this, and B, why? There's a lot of content online that comes in the form of dark humour or shock humour, but it's important to figure out if it originates from someone who is trying to punch down on specific groups or if it's an in-joke within specific communities. There is also a practice of reclaiming language online – people will often borrow and recreate the wording of a post to defang and mock bigotry. I'm critical of a lot of viral memes that take this form because they're not always successful in their reclamation; they instead extend the shelf-life of what they're riffing on.

As much as there are rules and regulations online, most fail or inadvertently support violent or exclusionary behaviour. Take Tumblr. It has a huge porn bot problem, a huge white supremacist problem, and a huge transphobia problem. Transgender women are regularly persecuted for posting harmless content because their very existence has been deemed sexual by conservative or TERF [trans-exclusionary radical feminist] moderators. The internet is a mix of the Wild West and a surveillance state, where perpetrators go unpunished but marginalised groups are subject to heavy monitoring and censoring.

In my work, I wanted to create an overview of the good, bad and ugly of the internet. AI software training doesn't discriminate between what it consumes, so datasets are skewed and biased. I deliberately choose content where I can trace the origins, so I can answer the who and why questions in order to circumvent amplifying harmful voices in a public arena – much like what reposting online can do.

AF: What is your current position on AI, as it is referenced in your work?

GDM: I'm in a tentative place with AI. The current discourse around it is focused on AI as an inauthentic form of art because it comes from a machine. I believe that argument is redundant – there's always been a level of automation within art, and generative AI has the potential to become a valid medium. However, my concerns lie in its existence and how we're seeing it deployed.

While I don't use AI to create my artwork, I've observed the various aesthetic hallmarks of different text-to-image programs that I've then recreated through 3D modelling. AI programs have a database of images they pull from to create their outputs. I've inverted this process in my video work by instead using AI images as reference points and recreating them as 3D models in Blender [open-source software].

Generative AI as we know it is amoral at its core. The information and data that make generative AI programs possible are an ethical dilemma as they're built on wide-scale privacy infringement and are trained through uncompensated labour. At a time when we're trying to reduce our carbon footprint, the introduction of a medium that is set to rival entire countries' energy usage and e-waste is concerning.

AF: What led to the removal of the hand as worker in AI? You construct AI by replicating its language, what is the status of your hand in the work?

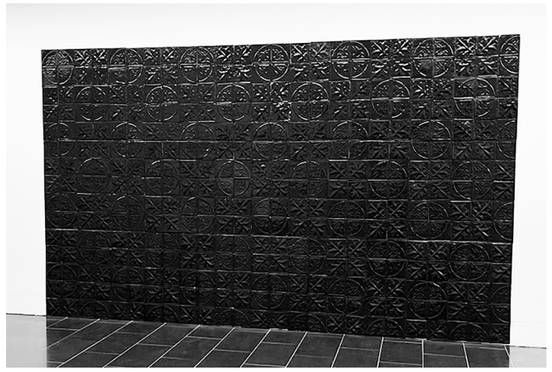
GDM: When people talk about generative AI, too much emphasis is placed on the 'intelligence', yet a machine isn't authoring anything. It exists in a vacuum where the outcome can't be credited to the source materials or to the code, as the system itself doesn't allow for that.

My work only replicates AI, as I hand-sculpt or collage all of my content. I create my 3D models from scratch, and collage existing news footage and models together with VTubers [virtual YouTubers]. The choice to replicate AI is used to comment on AI through simpler processes. By using appropriation in my artwork – taking imagery from internet culture yet drawing it all myself – I'm able to demonstrate and demystify the process of AI. My hand comes in the form of the deliberate choices I make and the actual 3D models I create.

AF: One of your videos includes references to art commerce and the secondary market. What are you saying about these?

GDM: I decided to parody a Christie's auction but switched the artwork out with a CryptoPunk character and statistics on the carbon emissions implicit in NFT production and exchange. The criticisms of the secondary market – price-fixing, money laundering and Ponzi schemes – are amplified with NFTs and cryptocurrency, yet less focus is given to their environmental impact. NFTs and cryptocurrency aren't so different from existing auction practices. However, NFTs are a lot more damaging to the environment.

ERIN HALLYBURTON



Erin Hallyburton, *Sweetly catch in the back of my throat, cold inhale*, 2024. Courtesy of the artist.

AF: Your work could be read as trompe l'oeil, that is, the artistic style which tricks or engages with form but replaces one assumed material with another. This is a sort of feminising of language and an assertion of identity. In this sense, your work declares power. I see it as a kind of undoing of the 'major', stating claim to an Other.

Erin Hallyburton: I agree with you that the 'trick' of the work is part of its power. It is a way of undoing the viewer's expectations of a particular form. My work *Sweetly catch in the back of my throat, cold inhale* combines the formal device of the grid with the volatile materiality of liquorice. I used handmade liquorice as a casting material to create a series of tiles which I arranged in a grid to create a large wall piece. The handmade liquorice is deeply black, flexible and has a sweet aniseed scent. In a minimalist lexicon, the grid can be considered a symbol of order, geometry and standardisation. By contrasting the apparent objectivity of the grid with a handmade, tactile, irregular and volatile material like liquorice, the work operates an effect of surprise. This effect of surprise subverts canonical understandings of the grid, pointing to the limitations of the grid as a symbol of order and standardisation. For me, this is a way of asserting my subject position from outside a major sculptural canon. It is a way of leaning into the perspective of difference that I am working from.

AF: How does your work reflect class politics? Among other things, you address the cost and quality of food – topical now, as ever, in the cost-of-living crisis and in the widening gap between rich and poor.

EH: My work engages class politics through the kinds of food materials I work with. Over the last few years, I have been working with waste fish-and-chip oil, refined sugar and processed cheese. Embedded in the cultural narratives around these kinds of foods is a notion of the classed body. Due to the prevalence of the fat body in low income communities, engaging with affordable, long-lasting and energy dense food products manifests fatness as a class issue. In a culture where the ideal body is aligned with thinness and wealth, engaging with these kinds of foods becomes a strategy for examining cultural conceptions of the ideal body through a fat critical lens.

Erin Hallyburton, *To taste the bellies of beasts*, 2024. Courtesy of the artist.

AF: I wanted to address the term you use, 'fat critical lens'. Can you describe this in relation to your framework as an artist?

EH: Making through a fat critical lens means that my work explores the potential of fat as a material, as an identity and as a form of identity. This is informed by my own identity and embodiment as a fat person as well as a more general investigation into what fat is and what it is capable of doing. Applying a fat critical lens also means challenging conventions in fine art that assume 'the body' as a subject of artworks and assume that the bodies of viewers in gallery spaces adhere to normative height, weight, shape, size and mobility ranges.

I am fascinated by the material capabilities of fats as they can absorb and be absorbed, liquefy, solidify, coat, protect, erode, dissolve, emulsify with resistant substances, or be rendered down into concentrated energy. Fats are volatile, viscous and ambiguous and they contain a rich potential to transform. Materials like liquorice and cheese also share a sensitivity to temperature and an ability to move between liquid and solid states.

ASHIKA HARPER

Ashika Harper, *Voicemail*, 2023. Courtesy of the artist.

AF: Your audio-collage *Voicemail* engages with the text from the 1999 cult film *The matrix*. Can you describe your relationship with the film?

Ashika Harper: My relationship with *The matrix* shifted dramatically when I began to see articles on the internet discussing the film as an allegory for trans experience. I was brought to tears the first time I re-watched the film through this lens. I remember unpicking each line, seeing and hearing myself. I believe queer people and their personal narratives often go through a process of unpicking. Trans allegories are so often stitched together in ways that offer protection. Spending time with *The matrix*, hearing it like an echo, helped me acknowledge my own experiences as a trans person who is continuingly evolving.

I wanted to find a way to explore my own trans experience through trans stories and knowledge communities more broadly. It was never the Wachowski sisters' intent for *The matrix* to be a trans allegory. It's leaked out into their work, these questions of the unknown. I resonated with this experience so much. Seeing myself so clearly throughout the material forced my own artwork to express this vulnerable experience I was having. Even though none of the words are really my own, even though the voices are AI, the work is my truth. I think this is what is transferred to the listener.

AF: How do you see your work's engagement with *The matrix* building new realities and possibilities of being and knowing?

AH: *Voicemail* is a work created from the desire to examine a moment in my life that I now know as my trans becoming. At that moment, when you go from existing to experiencing, you begin to consciously know and express who you have always been. To look at how queer stories manifest and mirror what we are, to hear yourself throughout it all – it's contributing and creating knowledge of that experience which is often erased.

The link between technology and the discovery of the self, as seen in the film, was key for this work. *Voicemail* incorporates computer AI models by intervening in the sound or completely manufacturing sound. Incorporating AI into the work facilitated a link to the film's narrative and ultimately produced an outcome formed through a collaboration with technology. I think this process brought reality to the idea of a fractured self and the struggles of formation within trans becoming.

AF: Your work has a slightly different place in this exhibition as a sound piece. Sound, on one hand, is invisible, but it can also flood a visitor's mind with tons of images. There is a process of listening, fantasising, questioning and doubting in the listening and reading processes that you evoke.

AH: To experience the artwork, the audience is asked to undertake a process of listening and introspection. It's fleeting and painful due to its temporary and vulnerable state. You can never catch it, or rest in it. The subject of the work explores the tension experienced in a transitionary state, its nature is unrest. The work asks: are you going to listen? Are you going to hear me? And it is the viewer's choice to step out of *The matrix* for a moment in time.

HUGO BLOMLEY

Hugo Blomley, *Servitude*, 2024 and *Untitled*, 2024.
Courtesy of the artist.

AF: Your works engage somewhat traditional sculptural materials, but in your new outdoor piece at La Trobe Art Institute you've also based the piece on 3D prints to harness forms. I understand the 3D prints are then removed and recast into the forms we see.

Hugo Blomley: Working with sculpture, I am interested in the relationship between technics and the body – how technology has shaped the body through time. Thinking about this idea of human becoming machine as technology has become increasingly complex and difficult to identify, I wanted to use materials that could reflect this dilemma. The printed forms in both my works reflect a sense of anthropomorphism that is mediated by the way it's been made with the computer and printer. The irregularities have been ironed out in a way that is distinctly inhuman.

AF: How does the computer and the 3D print shift what is possible without these apparatuses?

HB: The computer creates a set of parameters for me; my hand is removed from the form. This process also enables me to create forms that engage in a digital language. I can also divert some of the process of generating forms onto the computer altogether. The middle part of the indoor work was made with 'generative design', I asked the software to bridge the top and bottom volumes with a ball in between. The result is a structure that could be read as a skeletal joint or a join in a mechanical assembly.

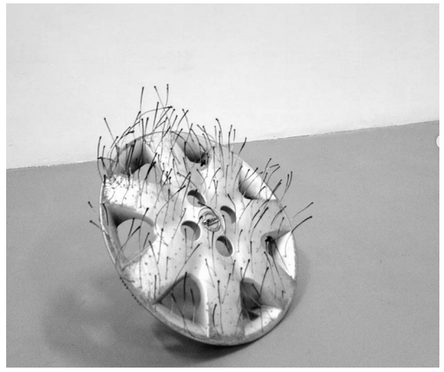
AF: How did the indoor piece come together? There appear to be languages that might resemble a car yard, or panel beater, a Giacometti sculpture or balletic leg. The posts are towering and resolute, yet flaking and bodily. They imply a future and a present.

HB: I am interested in art's ability to make forms that we don't recognise. This piece came from a feeling – I was thinking about the experience of a hovering, unknown presence sitting behind me. The 2 elements sit close to each other as though one is breathing down the other's back. I am trying to make objects that lack any clear origin in terms of time or references. I think that if they become ahistorical then we have a better chance of relating to them without language. In these works, I experimented to produce a finish like oil paint, using oils and waxes that deliberately slowed the drying process so that the works remain wet indefinitely. The finish is applied with my hands and holds onto the marks made during the application.

AF: And the outdoor piece?

HB: I considered how a viewer will engage differently with the outdoor work. The scale shifts without the confines of a building. I have chosen to place the work on the floor. I felt that a plinth for a base would become too overbearing. I was also interested in exacerbating this change of scale – the viewer looks over the work and feels larger. The work can feel like a discarded fragment of something left behind. A secondary consideration was a very pragmatic, material choice. I chose durable materials, bronze and fibreglass. Having said that, I am excited to watch them degrade and change.

RACHELLE KOUMOURIS



Rachelle Koumouris, *Silly monkey 1*, 2023.
Courtesy of the artist.

AF: Rachelle, your sculptures here are like solid turned to liquid, or like fixed matter turned to growth.

Rachelle Koumouris: A lot of the work I do is a product of my dialogue with materials, particularly reclaimed or unconventional materials. I often don't know what I'm going to do with something, until I've done it. In parallel, I don't know what a material is going to do to me, until it has happened. I try to find an animation in the material's relationships, usually through repetitive labour, where I find this dialogue to be most emphatic.

The result is movement. The core of my research is in biological adaption and evolution, particularly how animals form abilities to move through the world. [I'm interested in] all the repetition, reproduction and mutation necessary for those adaptions. More specifically, how humans adapt physically to the external world, and how the internal sphere shifts (or grows) to cope with exteriority.

AF: How does your cultural heritage as a Greek Egyptian artist figure in your work?

RK: My heritage is implicit in my art-making, and has formed the attitude I have towards process and objects themselves. I'm speaking about my experience through disembodiment and mutation, which is as much a condition of class as heritage; having to grow new appendages and reckoning with a fear of homogenisation.

My works have an apocalyptic quality, generated from a consideration of colonialism and extractivism, particularly in the Middle East, in the Mediterranean, and here in so-called Australia. These histories continue to be replayed. They form a mythology for how I contextualise my work. In the work I interrogate what I am the product of, and what are products of me.

Looking at familial and gendered foundations of cultural tradition plays a role in my work. Considerations of the cis-female body as being traditionally expected to carry and produce cultural bodies, bodies of history, violence and home. My works are their own entities, here I explore maternity and my role, my resentment, my misunderstanding and my care.

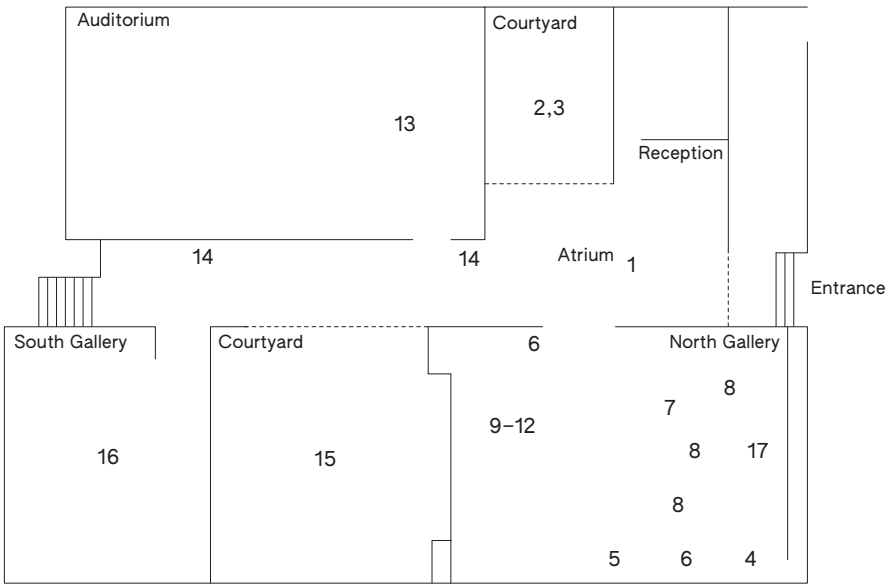
AF: I'll focus on the term you use: extraction. You use it analogously, but you could also say that your sculptures are extracted from severe forms: stainless steel hubcaps, ripped from cars, with fungi-like forms, or the chair piece that swerves outwards, made of wooden and readymade appendages from industry. Your interventions are bold. They challenge a normalising worldview. You appear not to be afraid.

RK: The objects I utilise – hubcaps, chairs, toy cars – are often things I find on the side of the road. They are objects of my community and the objects of strangers, which speak obliquely to the overgrown industrial estates and refineries I've always lived nearby. I try to find tenderness in between it all.

What turned me towards art-making was the compulsion to affect material, to assert my agency somehow, to communicate. This was in direct response to events that caused me a great deal of fear, that made it very difficult to cope with the forces surrounding me. Object-making enables a figuring of my own mythology and language, a physicality to connect interiority with the world again. A way to look something in the eye, an avenue for honesty. I try not to be afraid.

LIST OF WORKS IN THE EXHIBITION

Dimensions are given as height preceding width (followed, where applicable, by depth)



HUGO BLOMLEY

born Warrane / Sydney 1998, lives Naarm / Melbourne

1. *Untitled*, 2022
   fibreglass, bronze, acrylic lacquer, polyester filler, epoxy, beeswax, damar resin, alkanes, power steering fluid, cadmium pigment
   edition 2 of 2
   190 x 20 x 30 cm
2. *Servitude*, 2024
   patinated bronze
   edition 3 of 3
   43.1 x 81.5 x 34.8 cm
3. *Untitled*, 2024
   fibreglass with gelcoat
   22.5 x 140 x 22.5 cm

ERIN HALLYBURTON

born Naarm / Melbourne 1996, lives Naarm / Melbourne

4. *To taste the bellies of beasts*, 2024
   bronze
   3 parts: (a) 40 x 18 x 9.5 cm, (b) and (c) 10.5 x 8.5 cm; installation dimensions variable
5. *Sweetly catch in the back of my throat, cold inhale again*, 2024
   handmade liquorice mounted on plywood
   375 tiles, each 15 x 15 cm; installation: 232.5 x 387.5 cm (variable)
6. *Calcify*, 2024
   cheddar cheese
   8 parts, each 16 x 9.5 x 5.5 cm

RACHELLE KOUMOURIS

born Naarm / Melbourne 2001, lives Naarm / Melbourne

7. *my tail is a counterweight to my big, soft head*, 2023
   chair, wood, steel, clay, adhesive, enamel, rubber, plastic, varnish, eucalyptus oil, mica
   120 x 85 x 85 cm
8. *Silly monkey (1–3)*, 2023-24
   hubcaps with aluminium, wax, adhesive, nail polish
   3 parts, each 40 x 40 x 15 cm

ZEÏNA THIBOULT

born Dakar, Senegal, 1997; lives Naarm / Melbourne

9. *Hair hearts*, 2022
   synthetic hair extensions, wire
   173 x 51 cm
10. *Hair bow*, 2024
    synthetic hair extensions, wire
    457 x 47 cm
11. *Blonde halo*, 2022
    synthetic hair extensions, polystyrene
    50 x 17 cm
12. *Black halo*, 2022
    synthetic hair extensions, polystyrene
    40 x 17 cm

GEORGINA DE MANNING

born Zürich, Switzerland, 2000; lives Naarm / Melbourne

13. *Scroll*, 2023
    5-channel digital video, digital sound, televisions, vinyl prints, LED strip lights
    installation dimensions variable
14. *15 minutes of memes*, 2023
    vinyl prints
    2 prints, each 236 x 84 cm

ASHIKA HARPER

born Dja Dja Wurrung Country / Castlemaine 1995; lives Naarm / Melbourne

15. *Voicemail*, 2023
    AI audio collage presented as 4-channel surround sound
    9 minutes, 33 seconds

CHRISTINA MAY CAREY

born Naarm / Melbourne, lives Naarm / Melbourne

16. *Embodied tendencies*, 2023
    single-channel HD video, 16:9 aspect ratio, colour, stereo sound
    6 minutes, 35 seconds
17. *Moon II*, 2023
    single-channel HD video (16:9 aspect ratio, colour, silent), iPad and custom steel viewfinder
    60 x 25 x 20 cm

All works courtesy the artists.

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