

Airspace Projects acknowledge the Traditional Custodians of the land on which we stand today, the Gadigal and Wangal people of the Eora Nation. We would like to pay our respects to their Elders, past, present and ever emerging. We would also like to acknowledge all other Aboriginal and Torres Strait Islander people who come to the gallery to participate in its program of exhibitions and events. Sovereignty was never ceded

DUMP 03 (all) at sea

DUMP COLLECTIVE

5.4.24 – 21.4.24

'(all) at sea' focuses specifically on ideas of working through the unknown, unbalanced, jumbled and confusing elements of our surroundings. Exploring this through ideas of community, place, home and self - our exhibition remains as a space that brings people together, while simultaneously acting as an environment of comfort for the visitors to unwind and reflect on these thoughts at the center of our practices.

AIRSPACE

Works

left to right

Mia Hayward @mia_hayward

maybe we should set this in stone? 2024

ceramic, plaster, bed sheets, stuffing, spray paint.

Maybe, kinda, I don't know. Words and phrases we hear or mouth over and over again to describe that inbetween feeling, the unsureness, the not knowing yet. What if we used those words in a sexual context, what would they be now? We hear time and time again it's either yes or no when asking and giving consent but what do we do with the in between, that blurry boundary between saying yes and saying no.

maybe we should set this in stone?, rewrites the unclear affiliations of the word 'maybe'. Transforming and reforming the maybe into different variations mirrors the exact definition of the word itself. Through the multiple, 'maybe' is reversed, jumbled up and enlarged to expose the varying degrees between saying yes and no. It implores you to question what does it mean to say maybe to someone, does it imply a yes or a no? Are we even allowed to have a maybe or should we just know when to make the right choice?

\$35 for a 'maybe'

GOSHA★OWIEBUH @owiebuh

★ALWAYS WAS ALWAYS WILL BE★

My work as seen in the 'All at Sea' series, is a comical recreation of the first fleets 'landing'. I often use humour in my work to make conversations surrounding Indigenous issues more approachable and accessible to a wider audience. Humour has the unique ability to disarm, engage, and provoke thought in ways that traditional discourse may not. Through this lens, I hope to spark conversations about the complexities of colonisation, cultural clash, and the enduring resilience of Indigenous communities. "★ALWAYS WAS ALWAYS WILL BE★" serves as a playful yet poignant reminder of the significance of acknowledging and honouring Indigenous perspectives and histories, both past and present.

\$150

Isabella Page @izzy.linnea

Light Reading, 2022

0.10.20, Video.

Inspired by the format of Chantal Ackerman's 'News from Home', 'Light Reading' sees a series of diary/journal entries from different people narrated by myself. The locations depicted are ones each person associated best with their chosen entry.

AIRSPACE

Through using methods of slow cinema, 'Light Reading' creates a meditative and contemplative environment that reimagines a journal entry as an all encompassing memory - combining sound, place and feeling instead of just words and emotions. In doing so, each entry takes the viewer on an intimate tour of someone's mind at the time of writing - making the personal public to let human vulnerability shine.

Emily Mabel @em.mabel

The Disgusting Delicacy, 2024

Clay, gouache, lace, beads, embroidery thread, found materials(plates,fabric).

Oysters, often seen as symbols of luxury and desire, frequently symbolize the allure and desirability linked with the female form. Yet, this appreciation is often tainted by the pervasive influence of the male gaze, which reduces women's bodies to objects of consumption, fantasy, and sometimes, repulsion.

The phrase, "The Disgusting Delicacy," offers a reflection on the demeaning terms frequently applied to female genitalia. Much like oysters, which are ironically seen as both repulsive and luxurious, women's bodies endure scrutiny and critique while simultaneously being coveted and objectified by society. This paradox emphasizes the intricate and sometimes conflicting attitudes towards femininity, where women are simultaneously esteemed and dehumanized, celebrated and commodified.

Enquire for pricing

Molly Holland @mollyhollandartist

You look like me, 2024

Earthenware clay, mixed oxides and glazes

Holding on for comfort, sucking on to thoughts and obsessions, unable to let go... pulling at tethers, tracing histories, searching for an answer, an answer that's not there, an answer that fades with time, erodes away.

Sucking, holding, tracing, tethering, clinging, clawing... the surfaces of ecosystems, reworked over and over again, eroding away, porous, sticky, slippery, like the crevices of my brain.

Clay is a material that listens to me, that understands me, allows me to rework and rework over and over again, piecing together the loose ends that will never tie.

Enquire for pricing

AIRSPACE