

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

Shimmer

Cassia Glynn Bray and Felixe Rives

12.1.24 – 28.1.24

Spectres, 2023

Cassia Glynn Bray

Crocheted mirror film, wood, mirror, wax & electric heating pad, 2mx4mx2m.

Bray arrived at the process of crochet with the intention of engaging in an embodied ritual of connection, memory work and grief-processing and to represent the haunted body through abstraction and minimalism. Textile work is inherently associated with the body and touch due to the haptic processes it is produced by and its association with clothing. Weaving practices can also benefit the bereaved, as the time-demanding, repetitive process of weaving is both soothing and an opportunity to process loss while generating a memento of the bereaved's love for the lost. Bray's use of light, shadows, and reflective and semi-transparent media connects with themes of the unseen, silence, and absence resulting in the creation of spaces that can house haunted matter. Wax's ephemerality and ability to mimic flesh has led to a historical association with the body via its use in anatomical models, effigies, ex-votos, portraits, and death heads. Wax has also been used as a metaphor for memory, most notably by Socrates, Aristotle, and Freud who all likened memory to a wax block or writing slab. These anatomical qualities and psychic associations make wax an appropriate medium for exploring the haunted body archive. *Seethe* consists of a mirrored plinth and a cast wax tile that is remelted with a built-in heat pad in the gallery. Spotlights create a reflection in the melting pool of the wax, reflecting the hanging works in the installation. When the wax resolidified after the show the shape and texture of the pool remains – an indexical imprint of heat and light. The slow melting of the wax and optical illusion created by the mirrored plinth engages with Gordon's description of haunting and a silent but "seething presence" that implicitly shapes us. These sculptures are a meditation and ritual to acknowledge both those who were lost to violent history, and what it means for Bray's body to be here now despite the efforts that were made to prevent its existence.

The memories they carry for us, 2024

Felixe Rives

Installation 78x225 cm, steel, glass, glassware, handmade electronic turning table

This work was created with the support of :

Rowan Lembit as an electrical engineer for the turning table mechanics

Tom Sandberg as a welder and structural advisor for the table construction

Thomas Whelan as a structural advisor for the table

Felixe Rives explores connections between the human body and the objects we surround ourselves with within the mundane household. This work focuses on the dining table experience as an important element to the mundane routine. Allowing it to be a place for conversation and sharing knower a safe space, in this work Felixe brings it back to the childhood memories surrounding this setting.

The shadows revealed bring out an organic unique presence to each of the mass-produced pieces, which Felixe parallels to the uniqueness these objects may hold due to the connection we have with them through repetitive interactions and shares memories. Felixe overserved that there is an element of care that develops between objects and human interactions due to the test of time, and how objects we grew up with may hold our childhood memories tapping into the depth of the subconscious.

These ideas live in conversation with the Japanese folklore tale of Tukumogami, in which after having served their owners for over 100 years objects receive souls, becoming self-aware and capable of causing mischief. This idea that being regularly interacted with over time grants objects a spiritual presence and life of their own is compelling - the clothes we wear, the utensils and vessels we feed ourselves with, the tools we rely upon are not just instruments at our disposal, but may be able to know, remember, hold our memories for us. The idea that interacting with these objects for so long allows them to become sentient and to hold their own spirits is something Felixe reveals through this work, giving them a possible form or visualisation through the diffraction of light.

Through this immersive installations Felixe aims to bring back within us the child intuition of discovery, dreaming and exploration allowing for a meditative space to contemplate memories and our connections to household objects.

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Works

1. Cassia Glynn Bray, *Spectres*, 2023, Crocheted mirror film, wood, mirror, wax & electric heating pad, 2x4x2m
2. Felixe Rives, *The memories they carry for us*, 2024, Steel, glass, POA
glassware, handmade electronic turning table, 78x225cm

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