

**PAS  
2020**

# PARRAMATTA ARTISTS' STUDIOS

The energetic home for creative production in the centre of Western Sydney, Parramatta Artists' Studios (PAS) has supported hundreds of artists since opening in 2006. PAS provides a supportive studio environment for artists to develop their practices, whilst also connecting them with a community of peers and arts professionals.

In 2019, PAS expanded to open an additional studio facility in Rydalmere containing six warehouse-style studios. This new space focuses on engaging artists beyond an emerging career stage and re-engages with former PAS studio artists to contribute to career sustainability.

From our studios in Parramatta and Rydalmere, artists make, connect and find inspiration in this fast-growing location. Through PAS' creative programs, our artists engage with Parramatta and the wider community, contributing significantly to its vibrant culture.

Initiative of



Supported by



Parramatta Artists' Studios  
Rydalmere is proudly  
funded by the NSW  
Government's Stronger  
Communities Fund.

**2020  
PARRAMATTA  
STUDIO  
ARTISTS**

Akil Ahamat  
Tully Arnot  
Cindy Yuen-Zhe Chen  
Lillian Colgan  
Dacchi Dang  
Kalanjay Dhir  
Sabella D'Souza  
Kirtika Kain  
Gillian Kayrooz  
Shivanjani Lal  
Sarah Rodigari  
Sofiyah Ruqayah  
Yana Taylor  
Justine Youssef

**PARRAMATTA  
ARTISTS**



## AKIL AHAMAT

Akil Ahamat uses video, sound, text, performance and installation to examine online and consumer cultures as well as how they effect and shape subjectivity. Ahamat's work is primarily by research into Autonomous Sensory Meridian Response (ASMR) and the translation of its aesthetics of intimacy into public space. The intimate aural space created by Ahamat thrusts the audience's body into close virtual proximity with their own. Within the public context of the gallery, this forced intimacy becomes a gently disarming platform for Ahamat to discuss the formation of their own identity through various media.

**Contact:** [akilahamat@gmail.com](mailto:akilahamat@gmail.com)



*so the spaces between us stay soft*, 2019, single channel 21:9 video, stereo sound, duration 1:25 minutes, 3d printed resin, chrome, concrete 1.

*Muscular Dreams*, 2016, single channel 21:9 Video, parabolic speaker, concrete, steel, mesh, air jordan v, autopole.

Portrait by Jacquie Manning







## TULLY ARNOT

Working across kinetic sculpture, installation, video, photography and performance, Tully Arnot's practice explores the effect that contemporary technology has on human relationships and the natural world. Arnot's work examines the isolating effects of our increasingly connected, but ultimately disconnected world, exploring this through our (often simulated) engagement with the environment and other humans.

The mediation of relationships through consumer level technologies is creatively investigated through social media, dating apps and prosthetic/simulated replacements for our own or other human bodies. Further, speculative considerations of plant communication and sentience are proposed in the context of our increasing openness to relationships with Artificial Intelligence and other non-sentient technologies.

**[www.tullyarnot.com](http://www.tullyarnot.com)**

**Contact: [hello@tullyarnot.com](mailto:hello@tullyarnot.com)**

*Holobiont*, 2019, HD video, camera, microscope, soil micro-organisms, sound, photo by Zan Wimberley.

*Holobiont*, 2019, HD video (still), camera, microscope, soil micro-organisms, sound, courtesy the artist.

Portrait by Jacquie Manning





## CINDY YUEN-ZHE CHEN

Sydney based artist Cindy Yuen-Zhe Chen uses experimental drawing, listening and sounding practices to explore processes of embodied listening. Her drawing practice engages with the dynamic nature of sound to extend the properties of drawing. Through interactions with the surfaces, people and atmospheric contingencies of places, Chen examines how drawing and listening can engender new connections and enact new senses of places.

*Chen is represented by  
Art Atrium, Sydney.*

**[www.cyzchen.com](http://www.cyzchen.com)**

**Contact: [enji.cetas@gmail.com](mailto:enji.cetas@gmail.com)**



*Binaural Sound Study – Bamboo*, 2018, ink on watercolour paper.

浪石響 山江竹 - *Sounding Langshi: Mountain, River, Bamboo (Mountain Detail)*, 2018, paper, li river water, undetermined dematiaceous hyphomycetes, undetermined lichens, soil particles.

Portrait by Jacquie Manning





## LILLIAN COLGAN

Lillian Colgan's practice unpacks the different ways that queer folk encounter normative understandings of identity and considers how people navigate the complex emotional and psychological weight of queer embodiment. They are particularly interested in the ambivalent ways that social codes subtly inform the psyche of individuals as well as how feelings and learnt attitudes become enmeshed and indistinguishable.

Colgan approaches these ideas of selfdetermination and identity by drawing on their personal experiences as a non-binary trans person to produce multidisciplinary installations. Colgan utilises makeshift performance processes to create installations that typically include recorded performance, sound, photography, sculpture and/or short texts. Through these media, they attempt to manipulate the personal and political meaning of a given space, object or social dynamic.

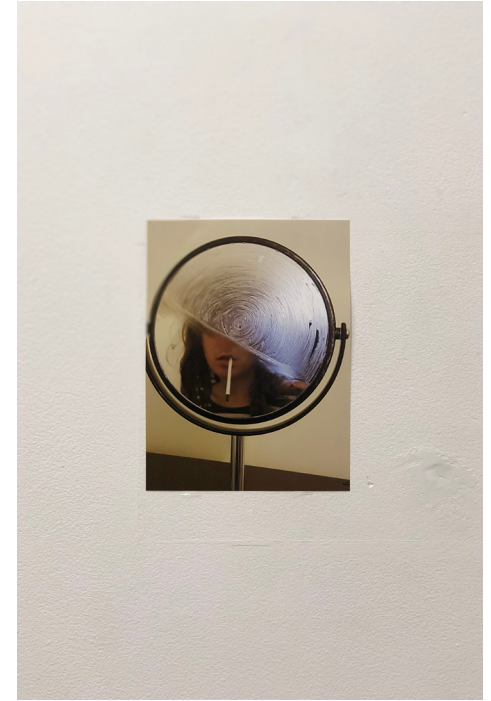
**[www.liamcolgan.net](http://www.liamcolgan.net)**

**Contact: [ljcolgan@gmail.com](mailto:ljcolgan@gmail.com)**

*When There's A Feeling In The Room, Some5mes I Don't Feel It*, 2019, archival inkjet print 20.3 x 15.2 cm.

*From Looking To Feeling*, 2019, mirror, silver metallic chain, Levi's 511 men's slim jeans, and a diamante necklace. Photo courtesy of Cool Change Contemporary.

Portrait by Jacquie Manning







## DACCHI DANG

Dacchi Dang is a Sydney-based photographic artist and independent researcher, specialising in alternative photographic processes. His photographic installations use aesthetic and poetic language to commentate on the life of Vietnamese, Chinese/Vietnamese diaspora and as a vehicle to reflect, to record and document life experiences and cultural memories. Dang draws on his personal experience as a refugee and the stories of the Australian Vietnamese community to present and preserve cultural memories and stories for future generations. Dang's work further aims to break down cultural barriers in the sharing of diasporic voices to promote better understanding between communities in Australia.

**[www.dacchidang.com](http://www.dacchidang.com)**

**Contact: [drdangchi@gmail.com](mailto:drdangchi@gmail.com)**



*An Omen Near and Far*, 2017, installation view, 4A Centre for Contemporary Asian Art, photo by Document Photography.

*Untitled*, 2017, digital print on photorag.

Portrait by Jacquie Manning





## KALANJAY DHIR

Kalanjay Dhir is an artist and musician based in Western Sydney. His work draws on popular culture, sci-fi and spiritual texts. Dhir is interested in exploring mythological and speculative technologies through sculpture, video and internet objects. He enjoys thinking about what the world could look like if it were built with devotion.

Dhir is a founding member of Pari, an artist-run space in Parramatta. Alongside DJ Atro, he hosts FBi Radio's Wednesday Sunset show and throws some parties.

**www.kalanjay.com**

**Contact: kal@live.com.au**



*Aruna (Mirror Test)*, 2019, glass, solar reflective one-way mirror film, silicon, timber, steel, castors, mylar, acrylic, builder's plastic, council grass from Parramatta River, foam water lotus, chalk, tilaka, digital print on vinyl, heat shrink, hardware & electronics - adapted from Maker forums, Github repositories & YouTube tutorials.

*Livestream*, 2020, video (still), courtesy the artist.

Portrait by Jacquie Manning





# SABELLA D'SOUZA

Through investigation into intangible communities, temporal feelings and the cross contaminants that infect our digital bodies, Sabella D'Souza uncovers the myriad of entanglements that locate us and in turn reveal us online. Their practice is informed by critical dialogue with video performance and emergent digital media alongside the production of costuming and text-based art. D'Souza's work attempts to convey the fraught nature of subjectivity, hypervisibility and representation in the local Sydney arts community, the nation-state of so-called Australia, and the Third Space of the internet, in regard to their own diasporic and queer identity.

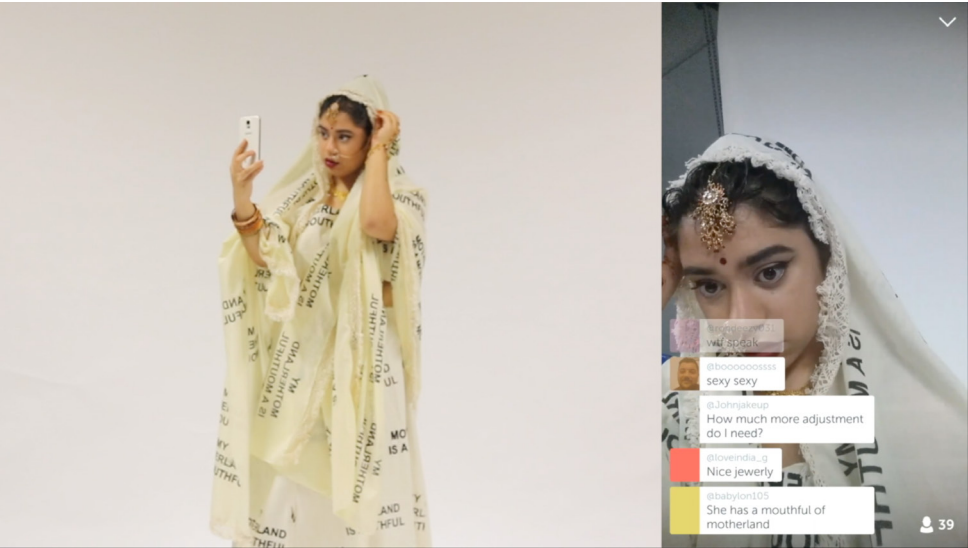
Contact: [sabella.dsouza@gmail.com](mailto:sabella.dsouza@gmail.com)



🍷👤❤️, 2019, installation view, Firstdraft Gallery.

~my motherland is a mouthful~ 2016, single-channel 720p video, duration 5:24 minutes

Portrait by Jacquie Manning







## KIRTIKA KAIN

Kirtika Kain's artistic practice examines questions inherent in her identity as a woman raised in Australia, yet born into the so-called Untouchable or Dalit caste within India. In Sanskrit, Dalit translates to broken or shattered, and represents those deemed ritually impure and subhuman. Kain investigates the immensity of the past through the immediacy of process, unravelling the imprint of this ancestral memory to find an expression for the feeling, experience and texture of the stigma inherited within her cells.

Kain utilises materials associated with value and manual labour of the lower classes, including brooms, sacred pigments, tar, rope and copper, as well as tools of Dalit livelihood. Through spontaneous and alchemical processes, she reclaims and transforms these materials into aesthetic objects of value, thus rewriting a personal and collective narrative.

***Kain is represented by  
Roslyn Oxley9 Gallery***

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*Her (installation shot), 2019, gold paint, human hair, charcoal, wax, hand-made paper, 169 x 226 cm.*

*Roma, 2019, natural pigment, oxidation, wax, etched copper, 66 x 48cm.*

Portrait by Jacquie Manning







## GILLIAN KAYROOZ

Gillian Kayrooz's practice retains a focus on screen art, photo media and video installations, with a conceptual practice that divulges into new documentative methods capturing culture, ethnicity and tradition in the digital age. As a filmmaker and artist, she spent her undergraduate years developing a vast range of skills that now allow her to shoot, direct, edit, compose music for and install all of her video work. This has enabled the expansion of her work to encompass sculpture and textiles. Although there is a vast variety of processes and materials within her work, there remains a documentative focus reflecting local culture and domestic environments.

*Kayrooz is represented by  
Yves Lee Love Letter, Sean Gallery,  
Hong Kong*

**[www.gilliankayrooz.com](http://www.gilliankayrooz.com)**

**Contact: [gkayrooz@gmail.com](mailto:gkayrooz@gmail.com)**

*Rubber Stick Silk Organza, 2019.*

*Y3LLOW SUN BAY RUN, 2018, C-Type Print.*

Portrait by Jacquie Manning







## SHIVANJANI LAL

Shivanjani Lal is a twice-removed Fijian-Indian-Australian artist. As an artist living in Australia, she is tied to a long history of familial movement; her work uses personal grief to account for ancestral loss and trauma. As a member of the indentured labourer diaspora from the Indian and Pacific oceans, she employs intimate images of family, sourced from photo albums, along with video and images from contemporary travels to the Asia-Pacific to reconstruct temporary landscapes. These landscapes act as shifting sites for diasporic healing - from which she emerges. A fundamental concern in her work is how art develops and represents culture as it transitions between contexts, while also probing the experiences of women in these situations of flux.

**[shivanjani-lal.tumblr.com](https://shivanjani-lal.tumblr.com)**

**Contact: [arti\\_shivanjani@yahoo.co.uk](mailto:arti_shivanjani@yahoo.co.uk)**

काला पानी *Kala Pani*, 2017, video, duration 3:39 minutes.

*Like This Incense Your Spirit Must Burn*, 2018, haldi, burned haldi, linen curtain, video, black and white photography, brown cardboard.

Portrait by Jacquie Manning





## SARAH RODIGARI

Sarah Rodigari is an artist, writer and curator whose practice addresses the social and political potential of art. Her work is site responsive; employing durational live action, improvisation, and oral history methodologies to produce text-based performance and installations. As a result, her works encompass a variety of shifting forms and modes, embracing the complexity, ambiguity and slippages of both performance and language in an aesthetic style that is often minor in scale and poetic in address. Rodigari's work encompasses endurance actions, one-on-one contractual dialogues and text-based performances. Her work also takes the material form of printed matter, scripts, posters, publications and digital website interventions. She is a founding director of the Melbourne based art collective Field Theory, who make and curate interdisciplinary live art projects which seek new strategies for engaging in the public sphere.

**sarahrodigari.org**

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*Queer Tour*, 2019, with the UTS Queer Collective, performance, duration variable. Pictured: Stella Hayman. photo by Jacquie Manning. Commissioned by UTS ART.

*9000 Minutes (Field Theory)*, 2016, performance, duration 6 days, photo by Bryony Jackson. Commissioned for the Melbourne Public Art Biennial.

Portrait by Jacquie Manning







## SOFIYAH RUQAYAH

Sofiyah Ruqayah works across drawing, installation, collage and painting to explore the strange territories between human and nonhuman realities. Drawing upon imagined and felt connections between various bodies, presences and memories, as well familial and cultural myths of embodiment, Sofiyah's practice invites us to speculate on our nonhuman origins and intertwined fates.

**[www.sofiyahruqayah.com](http://www.sofiyahruqayah.com)**

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*dream cemetery #1*, 2019, storm glass, metallised film, ink on paper.

*hindsight's a bitch*, 2019, inkjet print and watercolour on cotton rag.

Portrait by Jacquie Manning





## YANA TAYLOR

Yana Taylor is mature independent artist with a socially-engaged performance practice. Taylor experiments with forms that come from research into constellations of found materials surrounding lived experiences of intense personal relations and the very public exercise of power, often working with materials such as photos, interviews, reports, footage and archival items.

Taylor worked as a dramaturg and performed in large scale mixed media works that investigated events such as the wheat for weapons scandal and violence and control in intimate relationships. Taylor dramaturged for Roslyn Oades' cross-generational verbatim 'Hello, Goodbye & Happy Birthday' and Ros Horin's 'Baulkham Hills African Ladies Troupe' in collaboration with emigre women who had survived sexual violence in war.

**Contact: [taylor yana2@gmail.com](mailto:taylor yana2@gmail.com)**

*The Disappearances Project, version 1.0, 2013, still from multimedia performance based on found texts of family and friends of long-term missing persons. Co-director, deviser, performer and film director: Yana Taylor. Photo by Heidrun Lohr. Commissioned by BMCC.*

*Deeply Offensive & Utterly Untrue, version 1.0, 2009, still from multimedia performance based on Royal Commission into 'wheat for weapons' corruption of Australian contracts with previous military regime of Iraq, Bay 20, Carriageworks. Photo by Heidrun Lohr.*

*Leading is Following is Leading, 2017-19, still from headphone/screen verbatim work on styles of leadership. Performers: Moreblessing Maturure & Valerie Berry. Studio 404, Parramatta. Direction, concept and image: Yana Taylor.*







## JUSTINE YOUSSEF

Justine Youssef is a contemporary artist who is currently living and working on the unceded territory of the Darug people. Her practice is site-responsive and attentive to her respective origins in South-West Asia. She works across multiple disciplines through her artistic practice, including performance, video, scent and collaboration. The work is rooted in research into moments and places which allow her to move through questions surrounding neo-colonial rhetoric, feminist lenses, and diasporic and material exchanges.

**[www.justineyoussef.com](http://www.justineyoussef.com)**

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*an other's Wurud*, 2018, photo documentation of scent based performance work at Flemington Flower Markets.

*Under the table I learnt how to feed you*, 2019, single channel video installation (video still) duration 6:18 minutes, vinyl wall decal with dimensions variable.

Portrait by Jacquie Manning



**2020  
RYDALMERE  
STUDIO  
ARTISTS**

Liam Benson  
Emma Fielden  
Mehwish Iqbal  
Ramesh Mario Nithiyendran  
Tom Polo  
Yasmin Smith

**RYDALMERE  
ARTISTS**



## LIAM BENSON

Liam Benson is a multi-disciplinary artist whose practice incorporates performance, photography, video and textiles. Benson's work explores identity and culture as a living dualistic process which is both informed by and challenges tradition, entrenched ideologies, popular iconography, art and media. Benson's practice is informed by working collaboratively with diverse communities through an ongoing conversation about how culture, sub-culture and identity interrelate and evolve.

Since 2004 Liam Benson has worked in collaboration with Naomi Oliver as The Motel Sisters, a Western Sydney based satirical performance duo that engage with and parody the art world, Australian society and pop culture.

***Benson is represented by  
Arterreal Gallery, Sydney.***

**liambenson.net**

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*The Executioner*, 2015, Inkjet print on cotton rag paper, edition of 5, photo by Alex Wissner.

*Participatory community embroidery, You and Me*, 2013 - 2017, facilitated by Liam Benson, glass and bugle beads, sequins, cotton, organza. Collection of Museum of Contemporary Art.

Portrait by Jacquie Manning







## EMMA FIELDEN

Emma Fielden's multidisciplinary art practice is focused upon ideas about infinity, the nature of matter, the universe and our human place in it. These ideas take various forms – installations, sculpture, drawing and performance. Fielden often draws upon science and poetics, and her work comes into being at the crossroads of materiality and action.

*Fielden is represented by  
Dominik Mersch Gallery, Sydney.*

**www.emmafielden.com**

**Contact: [emma@emmafielden.com](mailto:emma@emmafielden.com)**



*States of Matter*, 2018, installation of thread in two states + performative action for one person, performance still, photo by Docqment.

*An Infinite Line (1km)*, 2017, 1 kilometre of hand cut linen thread, photo by Document Photography.

Portrait by Jacquie Manning







## MEHWISH IQBAL

Mehwish Iqbal works across painting, printmaking, textiles, ceramic, sculpture and installation art. Her work makes visible the treatment of minorities around the globe, commodification of human agency, the role of women in contemporary landscape and the construction and deconstruction of society through power-play. She explores themes involving migration, the influx of refugee and migrant diaspora through an interpersonal history of being a migrant herself. Her work meticulously weaves fragile and complex migratory experiences through several layers of language, clothing, surrounding environment and a parallel disparity that exists between the first and third world countries. Her creative process entails active engagement with individuals from refugee communities and incorporates materials that resonate with the recyclable nature of life and are susceptible to wear and tear through time such as paper, porcelain and glass.

*Iqbal is represented by  
Nanda Hobbs, Sydney and HG  
Contemporary, New York.*

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Contact: [info@mehwishiqbal.com](mailto:info@mehwishiqbal.com)**

*Beginning of Love*, 2019, mouth blown glass (2 pieces), 50 x 45cm; 55 x 45cm.

*Monster Within, (detail)* 2018, silk screen, collagraph, etching and embroidery, 425 x 105cm unframed size (4 panels).

Portrait by Jacquie Manning







# RAMESH MARIO NITHIYENDRAN

Ramesh Mario Nithiyendran creates rough-edged, vibrant, new-age idols. He experiments with form and scale in the context of figurative sculpture to explore politics of sex, the monument, gender and religion. Formally trained in painting and drawing, his practice has a sculptural emphasis which champions the physicality of art making. While proceeding from a confident atheist perspective, Nithiyendran draws upon his Hindu and Christian heritage as reference points as well as a large range of sources including the internet, pornography, fashion and art history. Self-portraits make frequent appearances and the dual presence of male and female organs suggest gender fluid realms of new possibilities.

*Nithiyendran is represented by Sullivan + Strumpf, Sydney and Singapore.*

**www.ramesh-nithiyendran.com**  
**Contact: rameshmario@gmail.com**



*Ramesh Mario Nithiyendran, False Gods, installation view, 2019, mixed media. Photo by Mark Pokorny. Image courtesy the artist and Sullivan + Strumpf.*

Portrait by Jacquie Manning



## TOM POLO

Tom Polo uses painting and painted environments to explore how conversation, doubt and gesture are embodied acts of portraiture. Frequently incorporating text and figurative elements, his works draw upon acute observations, absurdist encounters, personal histories and imagined personas. An ongoing interest across his practice is the emotional and performative relationships between people within social, theatrical and psychological space.

*Polo is represented by  
Roslyn Oxley9 Gallery, Sydney  
and STATION, Melbourne.*

**[www.tompolo.com.au](http://www.tompolo.com.au)**

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*Tom Polo, another reason to return, 2019, acrylic and Flashe on canvas, 198 x 213 cm. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney. Photo by Luis Power.*

*Tom Polo, I still thought you were looking, 2019 painting installation. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney. Photo by Luis Power.*

Portrait by Jacquie Manning







## YASMIN SMITH

Yasmin Smith works within the parameters of ceramics to create research-based, process driven, site-derived ceramic installations. Smith pursues an alternative system of knowledge gathering by embracing intelligence within nature. She travels widely exploring the chemical composition of a site through the creation of ceramic glazes made from locally-sourced organic and inorganic materials to furnish evidence in aesthetic outcomes of the histories, ecologies, geology and culture of that place. She sometimes uses local labour to produce aspects of the work, with elements of the clay body excavated locally, enacting the relationship between material and society. Smith's practice straddles art and more scientific investigations, incorporating methods of chemistry, archaeology and environmental science.

*Smith is represented by  
the Commercial, Sydney.*

**[thecommercialgallery.com/artist/yasmin-smith/worksyasminsmithart.com](http://thecommercialgallery.com/artist/yasmin-smith/worksyasminsmithart.com)**  
**Contact: [yasmin.h.smith@gmail.com](mailto:yasmin.h.smith@gmail.com)**

*Yasmin Smith, Seine River Basin, 2019, commissioned by  
Cosmopolis #2: rethinking the human, Centre Pompidou, Paris.  
Photo by Elle Fredericksen.*

Portrait by Jacquie Manning



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