

Transmigrations a change of state from one way of being to another

Nyisztor Studio, 28 April – 9 May, 2021 [Wed-Sat 11am-4pm, Sunday 2-5pm]

In *Transmigrations*, Gina Cinanni, Moira Doropoulos, Joel Louie, Dr. Anna Nazzari and Marzena Topka, respond to transmigration as a shift from one state of existence or place to another.

In this space, transmigration is explored through familial/personal recollections, altered natural histories, notions of displacement and technologically negotiated identities. Using a diverse range of media from drawing to textiles and digital mapping, the artists transport the viewers to spaces in which the effects of voluntary or coerced movement on humans, animals or plants is under scrutiny.

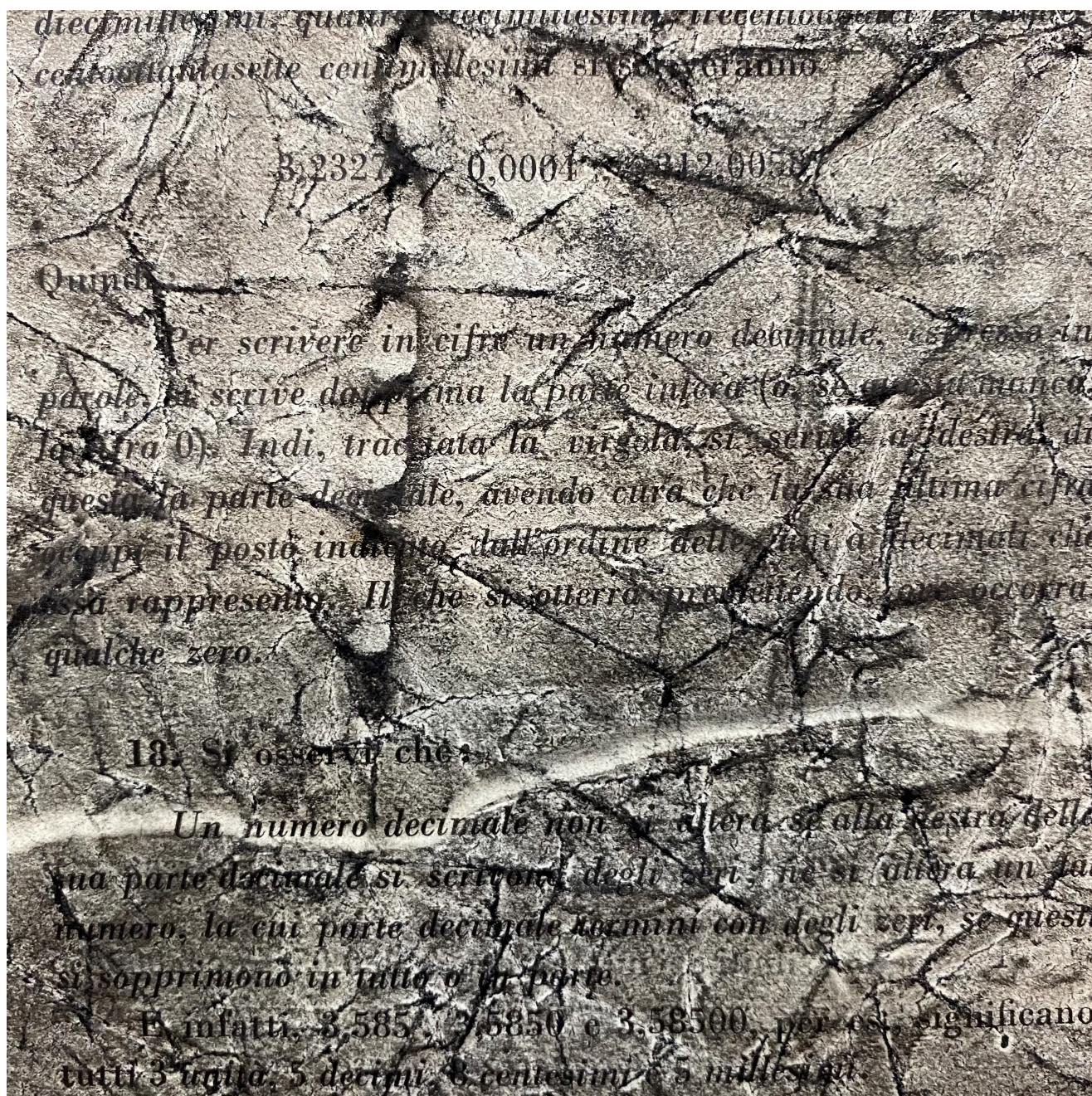
Transmigration creates seismic shifts that erupt at the surface but never at the point of origin. It is a condition precipitated by another event when a limit has been reached. It is a displacement that can be spatial, chronological and reinforced by erratic movement. This can occur when a body is placed where it does not belong, such as the movement of a soul into another body or dimension after death. Equally it can manifest as a shift to a time and place that no longer exists, other than in our memory.

In this sense, it could be claimed that there is always a body under duress, displaced from a source of trauma. Sensing but not being privy to the tears in the substrate, often buried in haste by ancestors who left their place of origin. The descendants left to piece and stitch the body into a whole – an impossible task – since they inherit but fragments.

Displacement due to environmental emergencies is something we are becoming more aware of, and something that precipitates a world to come. What is baffling is how did we get to this point? It simply does not make sense that we partake in setting up systems and events that precipitate our demise. Given that the forces acting on the environment are constructed, prompts questions about why not construct things otherwise?

But what if we run out of places to move to? What if the only ways to survive, means we forgo our humanity, our identity, our sense of belonging? And, given the status quo, is gene migration to be feared? While at this stage, merging with non-human intelligences sounds like sci-fi, a catastrophic disaster could accelerate us into such a future.

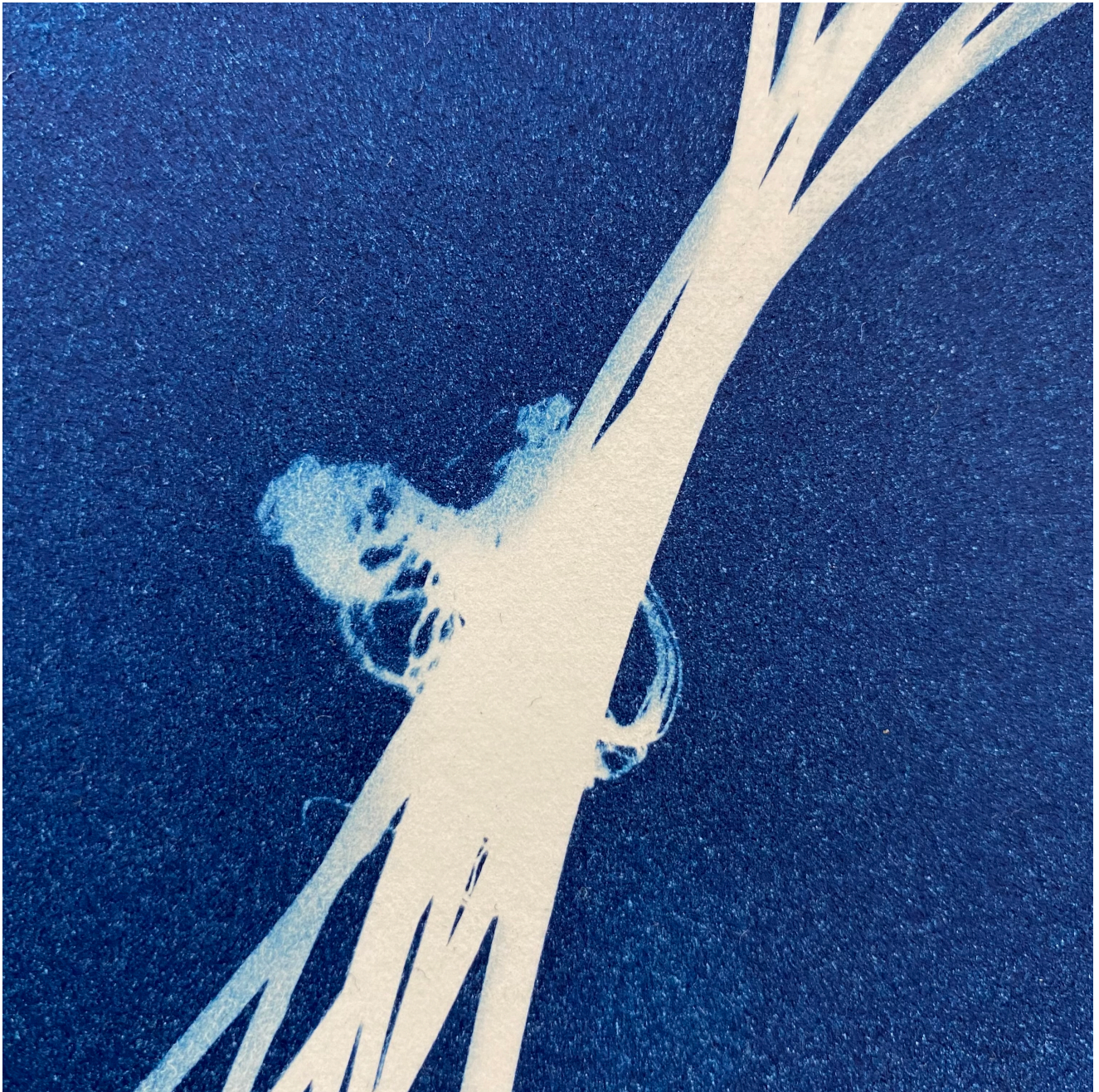
Like the displacements of humans shifting territories, the limits of production crossed in the name of gain, reverberate in the *othering* of bodies and the transformations associated with this.



Gina Cinanni *Tracing Histories ii* (detail), 2021. Charcoal on paper 855 cm x 90 cm (15 x 21 cm each page).

Gina Cinanni is a Perth based artist and works in the School of Media, Creative Arts and Social Inquiry in the Art (OUA/online) program at Curtin University. Cinanni has exhibited in numerous exhibitions and her work is collected by the Art Gallery of Western Australia.

In *Tracing Histories ii*, Cinanni's work centres on an old Italian book that belonged to her late father. When sifting through the pages, she discovered her father's handwriting on numerous pages – a faint scrawl documented his journey through Scienza, Geografia and Aritmetica. Like an archaeological dig, each page was peeled from its linen stitched spine and reconstructed onto a single surface forming a fragmented landscape, one that traces and conceals knowledge via the obscure data we consume and sometimes leave behind. The work offers the audience an aerial perspective of a fragmented landscape where traces of life once existed, and knowledge is passed on through the forces of time.



Moira Doropoulos *Linkages 1-6* (detail), 2021. Cyanotype on rag paper, each 28 x 28 cm.

Moira Doropoulos lives in Perth Western Australia, where she has been a staff member of Curtin University since 1992 and is currently coordinator of the Fine Art Major, OUA Art studies in the School of Media, Creative Arts and Social Inquiry. Exhibiting nationally and internationally, Doropoulos' art practice is informed by an interest in the traditions, rituals and objects of material culture that affect personal identity.

In her work for *Transmigrations*, Doropoulos charts journeys of migration, voyages punctuated by places of departure and arrival, destinations and end-points both physical and emotional. In the series *Linkages*, impressions of significant objects record the presence and absence of tangible form, acting as metaphoric connections to the layered memories that compose the narrative of transmigration.

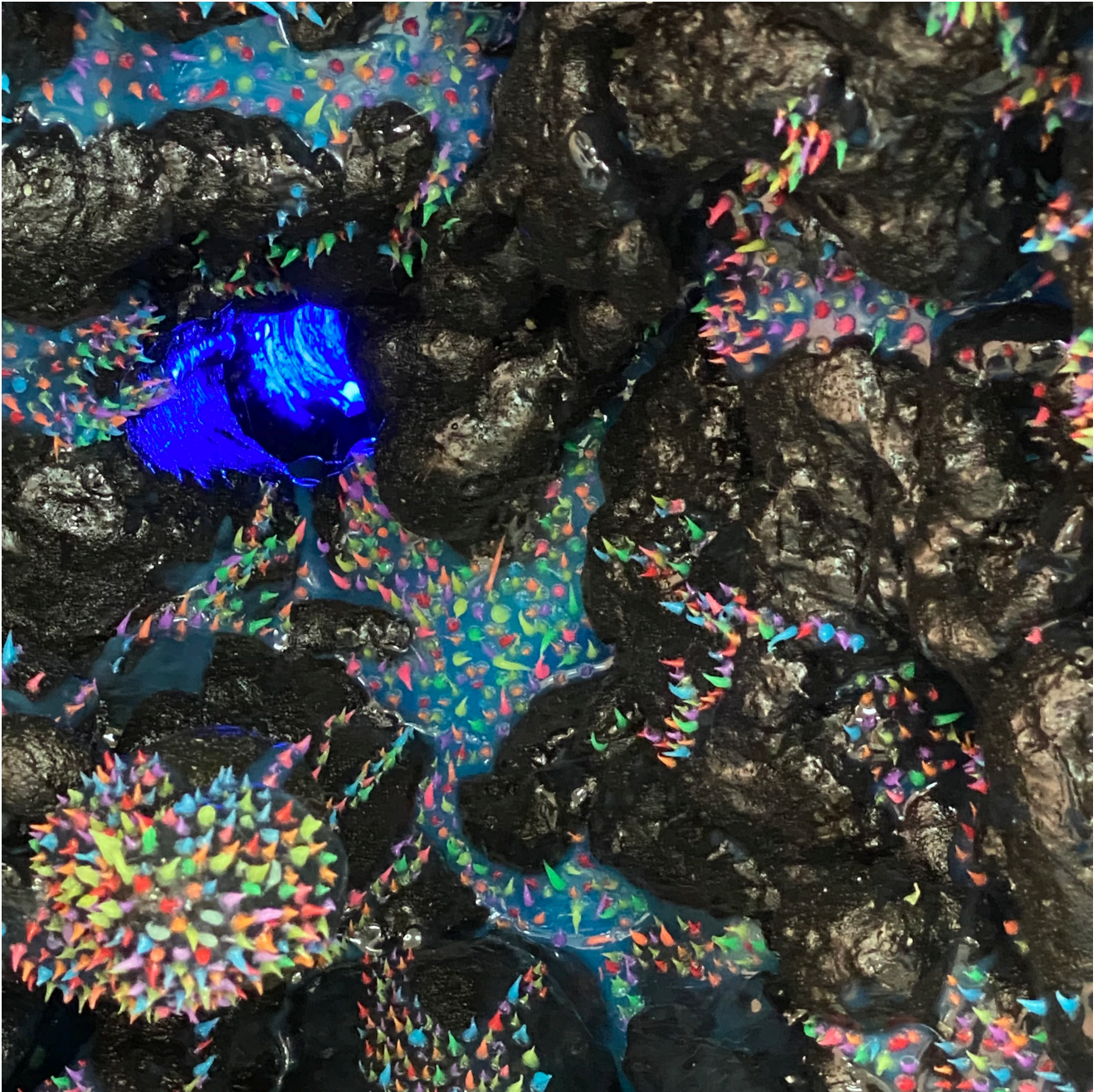
In-Transit traces the criss-crossing paths of continuous movement; some traversed only once, others negotiated time and again by subsequent generations repeating the voyages of their forebears. This work contemplates the initial exodus and examines what is gained from the process of re-visiting - replicating a ritual that speaks of re-connection and an attempt to reconstruct that which is lost.



Joel Louie *Resting hands* (detail), 2021. Physical Photo with scuffing 50 x 31.5cm, with digitally minted blockchain non-fungible token (NFT)

Joel Louie is a designer, media artist and academic who works at the nexus between Digital Experience Design, Human Computer Interaction and Interactive Digital Art. His creative practice and research interests are focused on the synergies between these disciplines. His artwork has been exhibited in Turkey, China and Australia.

In this exhibition, Joel's work explores our conception of self through our instantiated digital personas. Our digitally curated and uncollected identities remain in a state of flux - as our analogue selves move from one physical state of existence to another, our data signatures propagate through the ether making connections from one platform to another. Unseen algorithms and agents interpolate, mediate and shape digital self-reflections, forming a trailing echolalia within the networked pool of big data. Each information point offers a snapshot that is continually being backed up by interconnected systems, never being truly erased or forgotten. For that point cloud data to even be represented in the first instance, it needs to be verified for integrity either via a centralised database or decentralised block chain that definitively substantiates it as algorithmic truth. Each data point occupies a meta-Kantian everywhere space where truth is established in a disembodied singularity, one that moves beyond temporal and spatial boundaries, yet cannot possibility exist without both.



Anna Nazzari *Soul Shifter (Desk)* (detail), 2021. Desk, led lights, expandable foam and silicon, 136 x 70 x 73 cm. In collaboration with Shell Becker.

Anna Nazzari is a Perth-based artist and writer. Her art practice examines the human othering of animals through sci-fi, horror and supernatural themes. Her artwork is multi-faceted and can include sculpture, film, drawing and photography. In recent collaborations with Erin Coates, Nazzari examined the Oceanic Gothic through a reimagining of Western Australia's coastal waters and the marine flora and fauna which inhabit them. She has exhibited both locally and interstate, most recently at Monster Theatres as part of the Adelaide Biennial and, her collaborative and non-collaborative screen-based works have been shown at numerous International film festivals. In 2011, she completed a Doctorate of Philosophy (Art), which analysed the absurd fate of gender ambiguous narratives. She currently works as a Lecturer at Curtin University's School of Media, Creative Arts and Social Inquiry, via the OUA Art Studies program.

In *Transmigrations*, Anna Nazzari documents the idea of a person being uncannily displaced after a climatic event. Her work traces the residue of a life lived as well as other anomalies that signpost a shift from a human existence to an otherworldly one. The silent seers overlooking this scene, bruised/diseased dolphin eyes, are contemporary talismans or evil eyes, phenomenal forces that reflect the legacy and impact of anthropocentric behaviour.



Marzena Topka *Altered standards* (detail), 2021. A2 Gormack graph paper scrunched up to A3, A2.

Migrating to Australia in 1983, **Marzena Topka** has made Perth her home and a base for her art practice. Marzena is an Associate Lecturer at the Curtin University, School of Media, Creative Arts and Social Inquiry, Open Universities Art Studies. Her work is collected by artists and other people with great aesthetic taste. Lawrence Wilson Art Gallery Here&Now19 and Fremantle Arts Centre Boundaries of Beige are the two stand out exhibitions that she has participated in to date.

Graph paper offers a perfect expanse of space. Whichever way you look at it, beguiling square after square sets a democratic standard until we get to the margins where it—stops. In *Altered Standards*, Topka scrunches up Series A of standard sheets of paper so that A0 becomes A1, A1 becomes A2... Each sheet is reduced as it changes in size and state.

In *Working Order*, the business shirts are meticulously unpicked and reconfigured into standard A4 sheets of fabric bound with thread -- documents of our irrational system.

Marzena Topka is intrigued by the norms and standards that become invisible agents in constructing our environment. Her work invites a meditation on how standards shape our world.

Marzena and Zofia Topka

1.	<i>In working order (Tuesday)</i>	2015 recycled business shirt, A4	\$250
2.	<i>In working order (Thursday)</i>	2021 recycled business shirt, A4	\$250
3.	<i>In working order (Wednesday)</i>	2021 recycled business shirt, A4	\$250

Marzena Topka

4.	<i>Altered standards</i>	2021 A0 graph paper digital print scrunched up to A1, A0	\$1,800
5.	<i>Altered standards</i>	2021 A1 Drawing + Drafting graph paper scrunched up to A2, A1	\$900
6.	<i>Altered standards</i>	2021 A2 Gormack graph paper scrunched up to A3, A2	\$600
7.	<i>Altered standards</i>	2021 A3 Panther graph paper scrunched up to A4, A3	\$450
8.	<i>Altered standards</i>	2021 A4 Gormack graph paper scrunched up to A5, A4	\$250
9.	<i>Altered standards</i>	2021 A5 graph paper digital print scrunched up to A6, A4	\$250
10.	<i>Altered standards</i>	2021 A6 graph paper digital print scrunched up to A7, A4	\$250
11.	<i>Altered standards</i>	2021 A7 graph paper digital print scrunched up to A8, A4	\$250
12.	<i>Altered standards</i>	2021 A8 graph paper digital print scrunched up to A9, A4	\$250
13.	<i>Altered standards</i>	2021 A9 graph paper digital print scrunched up to A10, A4	\$250
14.	<i>Altered standards</i>	2021 A10 graph paper digital print scrunched up to A11, A4	\$250

Anna Nazzari

The Harbingers (Dolphin Eyes)

Line 1

15.	<i>Blister on Eye</i>	2021 Watercolour on Arches 16 x 15cm	\$250
16.	<i>3 Day Bruising</i>	2021 Watercolour on Arches 16 x 15cm	\$250
17.	<i>Eye Cloud</i>	2021 Watercolour on Arches 16 x 15cm	\$250
18.	<i>Turquoise Trouble</i>	2021 Watercolour on Arches 16 x 15cm	\$250
19.	<i>Watcher</i>	2021 Watercolour on Arches 16 x 15cm	\$250

Line 2

20.	<i>Reflections</i>	2021 Watercolour on Arches 16 x 15cm	\$250
21.	<i>Sutures</i>	2021 Watercolour on Arches 16 x 15cm	\$250
22.	<i>Presence</i>	2021 Watercolour on Arches 16 x 15cm	\$250
23.	<i>Diseased</i>	2021 Watercolour on Arches 16 x 15cm	\$250
24.	<i>Festering</i>	2021 Watercolour on Arches 16 x 15cm	\$250

Line 3

25.	<i>Half Open</i>	2021 Watercolour on Arches 16 x 15cm	\$250
26.	<i>Bruised</i>	2021 Watercolour on Arches 16 x 15cm	\$250
27.	<i>Bruised II</i>	2021 Watercolour on Arches 16 x 15cm	\$250
28.	<i>Bruised and Diseased</i>	2021 Watercolour on Arches 16 x 15cm	\$250
29.	<i>Indigo Psyche</i>	2021 Watercolour on Arches 16 x 15cm	\$250

Line 4

30. <i>Blister Bulge</i>	2021 Watercolour on Arches 16 x 15cm	\$250
31. <i>Half Closed</i>	2021 Watercolour on Arches 16 x 15cm	\$250
32. <i>Floater</i>	2021 Watercolour on Arches 16 x 15cm	\$250
33. <i>Sutures II</i>	2021 Watercolour on Arches 16 x 15cm	\$250
34. <i>Pastel Bruises</i>	2021 Watercolour on Arches 16 x 15cm	\$250
35. <i>Immersive (Ryan)</i>	2020 Watercolour on Arches 81.5 x 69cm	NFS
36. <i>Soul Shifter (Desk)</i>	2021 Desk, led lights, expandable foam and silicon 136 x 70 x 73 cm. In collaboration with Shell Becker	\$2000

Transmigration Teeth Series

37. <i>Extracted 1</i>	2021 Watercolour on Arches 21 x 19 cm	\$275
38. <i>Extracted 2</i>	2021 Watercolour on Arches 21 x 19 cm	\$275
39. <i>Extracted 3</i>	2021 Watercolour on Arches 21 x 19 cm	\$275
40. <i>Relics of the Corporeal</i>	2021 Watercolour on Arches 29 x 20 cm	\$390
41. <i>Relics of the Corporeal II</i>	2021 Watercolour on Arches 21 x 25 cm	\$390
42. <i>Scarred (Shark)</i>	2020 Watercolour on Arches 48 x 60 cm	\$1250
43. <i>Wormhole</i>	2020 Watercolour on Arches 48 x 60 cm	\$1000

Gina Cinanni

44. <i>Tracing Histories ii</i>	2021 Charcoal on paper 855 cm x 90 cm (15 x 21 cm each page) See sales desk for # detail: Row 1: 1-50 Row 2: 51-100 Row 3: 101 – 150 Row 4: 151 - 200	\$60 ea
---------------------------------	--	---------

Moira Doropoulos

45. <i>Linkages 1-6</i>	2021 Cyanotype on rag paper, each 28 x 28 cm	\$250 ea
46. <i>In-Transit</i>	2021 Stitch on silk organza, thread, etched steel plates, installation and components sizes variable.	POA

Joel Louie

47. <i>Home in Flux</i>	2021 Digital projection with sound 1024 x 768 pixels, with digitally minted blockchain non-fungible token (NFT)	\$2888
48. <i>Personal Bits</i>	2021 Interactive digital installation projected on painted blockchain non-fungible token (NFT)	\$3888
49. <i>Resting hands</i>	2021 Physical Photo with scuffing 50 x 31.5cm, with digitally blockchain non-fungible token (NFT)	\$888
50. <i>Insight</i>	2021 Physical Photo with scuffing 50 x 33cm, with digitally minted blockchain non-fungible token (NFT)	\$488
51. <i>I see you</i>	2021 Physical Photo with scuffing 80 x 64cm, with digitally minted blockchain non-fungible token (NFT)	\$1288