



GALLERY 1

Lauren Brincat

In sequence

Lismore Regional Gallery



11 Rural Street
Lismore, NSW 2480

Open hours
Wednesday to Sunday, 10am – 4pm
Thursdays until 6pm
Closed on public holidays

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Lismore Regional Gallery is a creative initiative of the Lismore City Council supported by the New South Wales Government through Create NSW and the Friends of the Gallery. The Gallery acknowledges the Widjabul Wia-bal people of the Bundjalung Nation as the traditional owners of the land upon which the gallery stands. We pay respects to elders past, present and emerging and extend that respect to all First Nations cultures and their contributing connection to land, waters, community and the arts.

15 AUGUST –
1 NOVEMBER 2026



*A city without a street trade
looks like an unfinished model*
2021–2022
oranges
dimensions variable
photography by Amanda de
Simone



Backstage 2022–ongoing
drop cloths, brass eyelets,
rope, steel
dimensions variable
photography by Kristoffer
Paulsen

Moving seamlessly between disciplines, Lauren Brincat has hewn a practice across the past two decades that explores the nature of human connectedness: how it yields, frays, and knits in perpetual, continuous motion. Sculpture, performance, soft architectures and sound are Brincat's brushes, employed elegantly to create form and shape – a record – of ephemeral actions across time. In this way Brincat's practice is a kind of spatial poetry, a visual description of the fleeting matter of life.

In sequence shares a range of work across Brincat's practice. This temporal arc begins in a decommissioned airfield in Berlin with *This time tomorrow*, *Templehof*, and extends to Lismore with several new commissions including a performance-action collaboration with a choreographer, using fabric-scores that are otherwise installed within the Gallery.

The action of walking has appeared in Brincat's practice since 2008. In *This time tomorrow*, *Templehof* (2011) Brincat walks in solitude down the middle of Berlin's abandoned runway, becoming smaller and smaller from the focal viewpoint, eventually disappearing from sight. Almost an exercise in obfuscation, the work challenges perception and depth of field via the act of placing the body in a space of complete overwhelm, dwarfed by the immense vastness of the anthropogenic landscape. In this way *This time tomorrow*, *Templehof* becomes a philosophical rumination on our existential relationship with the vastness of the universe, questioning scale, proportion, and relevance.

By contrast, *Walk the line* (2016) takes place in the remote wild of Cape Leeuwin, Western Australia. Brincat's hands trace the shape of ancient geological rocks, Oystercatchers busy themselves foraging on the shoreline, and a figure walks determined across the sand and into the ocean to the point of complete immersion. Writing on this work, Anneke Jaspers notes that 'walking is framed both as an expanded act of drawing and as a psychosocial mapping... distilling the notions of departure and disappearance, it is understated but insistently political.' The inherent politic of Brincat's practice may be referred to the cultural multiplicity of her family; both parents were born in Egypt, and at home they spoke Greek, Italian, English, Arabic and French in the melting pot of Western Sydney.

Layered and complex cultural histories are explored by Brincat in the work *A city without a street trade looks like an unfinished model* (2021). Here, oranges are strewn across the ground, as if a market stand was accidentally upended by the hustle of a busy market bazaar. Informed by conversations with her grandfather, Lorenzo, one of generations of Egyptian-born Europeans, the work speaks to migration, the politics of place, belonging, displacement and cultural starvation. 'We are not Egyptian' Lorenzo told Brincat during a long discussion. In the same breath he says that they never wanted to leave: 'the local culture, architecture, food and symbols had penetrated our subconscious.'

Brincat's material works gift form to otherwise ungraspable actions, like the waiting sand-mould of a pattern. *Egyptian postures* (2022) suspends in time a rehearsal for the hands, while *My name from your mouth* (2016) is a monument to Brincat's lover and the unique perfection of his speaking her name.

There is a ghostliness to Brincat's soft sculptures, an unsettle that speaks to a feeling that presence has just been then vaporised moments before one's arrival. The architectural *Backstage* (2022 – ongoing) is composed of pre-used drop sheets, covered in painting drips, marks and human residue; signals that the work is 'alive'. This industrial fabric carries material memories that Brincat describes as having 'been collected over time, tracing the emotional labour of artmaking'.

More recently, sculptures made for Brincat's solo exhibition *Curtain call* at Bondi Pavilion echo leisure. *Walking in costume* (2025) is evocatively figurative, two forms floating gently in space. Composed of beekeeper hats, silk and cotton, the forms are a nostalgic hark to the portable changerooms of last century. In her exhibition essay, Aarna Fitzgerald-Hanley describes this work as a 'veiled costume with a beekeeper hood morphing into the same hooped shape of the wearable change room'. By collapsing time in this way, dropping a societal norm of the past into the rapid evolutionary pace of the Western present, Brincat underscores otherwise abstract generational voids in tender, relatable acts.

Ever open to new and serendipitous collaborations, *Bread and paper* (2026) is a relational work born from Brincat's two residencies in Lismore that built on her long-form relationship with the Northern Rivers region. During her residencies, Brincat came across Simply Sourdough bakery, nearby Lismore Regional Gallery. Across cultures and time, bread has been broken and shared by friends and strangers alike in acts of coming-together. Brincat says that '... bread has spent thousands of years persuading us to gather, cultivate, grind, knead, wait, share and remember. Perhaps we've shaped bread, but bread has also shaped us... bread has always known that survival is collaborative'. One hundred loaves of bread will circulate across the exhibition period, baked by Simply Sourdough, and wrapped in paper designed by Studio Libro who have graphically responded to old choir notations and maps. Here, bread reminds us that resilience and survival are sustained by the strength of community bonds.

In sequence culminates with the new commission *Artifacts and choir scores* (2026), a sculptural song to gentle radical optimism. A series of fabric scores hang on steel hooks across the gallery, awaiting activation in gestures of care and reflection. This work oscillates between stillness and movement, ever incomplete, ready to be picked up and used in choreographed gestures before returning to the gallery with the memory of Lismore's environment and community imprinted. *Artifacts and choir scores* is an ode to Lismore's history of activism, and heroes the collective care and energy that has enabled a place of such flux to sustain. With sentience, Brincat has responded to Lismore creating works that fold ideas of the collective into their ultimate form, leaving space to imagine new potential futures.

Ineke Dane, Curator



Bread and paper 2026
community bread, custom
paper
dimensions variable
courtesy the artist, Studio
Libro and Simply Sourdough

list of works

Lauren Brincat
born 1980 Western Sydney,
Australia
lives/works Sydney, Australia

A city without a street trade looks like an unfinished model 2021–2022

oranges
dimensions variable

Artifacts and choir scores 2026

cotton, silk, linen, steel
dimensions variable
live performance
special thanks to Lottozero and Paul van de Vorst

Backstage 2022–ongoing

drop cloths, brass eyelets, rope, steel
dimensions variable

Bread and paper 2026

community bread, custom paper
dimensions variable
courtesy the artist, Studio Libro and Simply Sourdough

Egyptian postures 2022

digital print
60 x 90 cm

Green marble and sea sponge 2025

found marble, Greek sea sponge, Pepsi
dimensions variable

My name from your mouth 2016

harmonica, brass, wood
20 x 20 x 10 cm

Naso nazzoletto 2025

deadstock silk, cotton, polyester, steel
dimensions variable

Salt lines: play it as it sounds 2015-2016

single-channel digital video, sound
00:05:16
special thanks to Kuba Dorabialski

This time tomorrow: Tempelhof 2011

single-channel digital video, silent
00:05:20
courtesy the artist and Art Gallery of New South Wales

Walk the line 2016

single-channel digital video, sound
00:05:05
courtesy the artist and Art Gallery of New South Wales
special thanks to Nick Wales

Walking in costume 2025

deadstock silk, cotton, polyester, beekeeper hats
dimensions variable

Wild is the wind 2022

silk, calico, brass eyelets, rope
dimensions variable
courtesy the artist and Leah Giblin

the artist would like to give extra special thanks to Lisa Dwyer and Liv Enqvist

Lauren Brincat is a multidisciplinary artist working across performance, installation, video, and sculpture. Her practice explores movement, music, and rhythm, often through site-responsive works that engage with historical ruptures and the limitations of language. Brincat frequently collaborates with local communities, investigating non-verbal modes of expression through sound sculptures and performative instruments. Fabric is a recurring material in her work, functioning as a metaphor for social cohesion while also interrogating its relationship to the body, space, and gender.

Recent highlights include *Tarantismo* for the Biennale of Sydney, White Bay (2026); *Curtain Call* at Bondi Pavilion (2025); and *The Shell, A Ghost, The Host & The Lyrebird* (2024), a collaboration with choreographer Marina Mascarell, presented at Mercat de les Flors, Barcelona, and the Royal Opera House, London. In 2024, she performed in *Portrait of Marina Abramović* by Mike Parr at the Adelaide Festival, and presented *When Do I Breathe?*, commissioned by the Randwick Health & Innovation Precinct.

Earlier projects include *Tutti Presto fff* (2022–2023) at the Sydney Opera House; *Women with Fringes etc.* at Anna Schwartz Gallery; *TarraWarra Biennial: Slow Moving Waters* (2021); *do it (Australia)* with Kaldor Public Art Projects (2020); *The Plant Library* (2019); and *Salt Lines* (2016), presented at the Biennale of Sydney at Carriageworks.