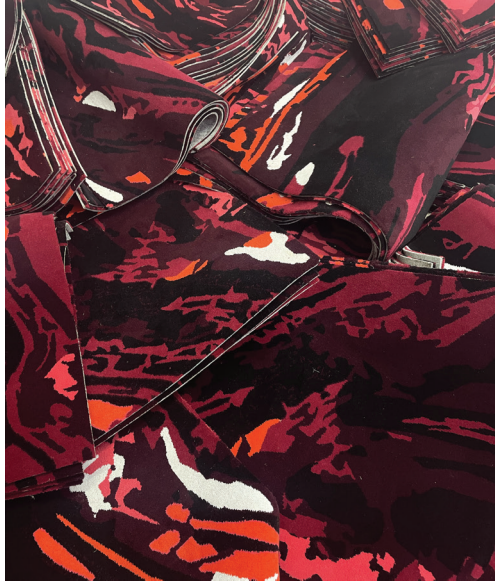


— g.s

CONTROL ROOM



22/05/26 – 07/06/26

_____g.s is located on unceded Whadjuk Noongar Boodja. We pay our respects to Elders past and present and acknowledge their continuing sovereignty, culture and law.

Always was, always will be,
Aboriginal land.

**DAVID
BRAZIER**

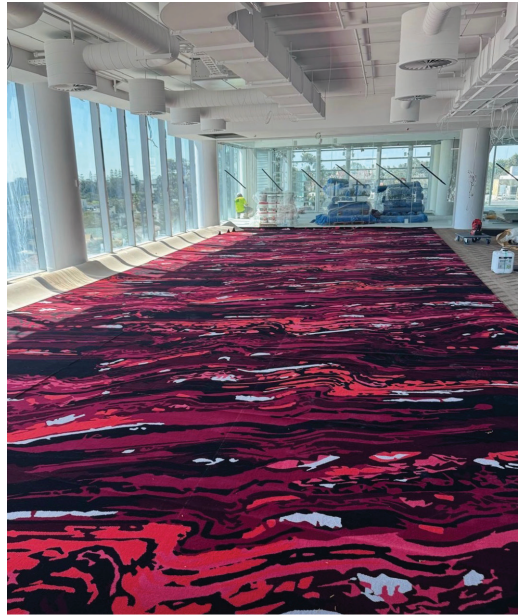
Control Room

David Brazier

Control Room extends David Brazier's Labour Patterns research, which examines how systems of labour organise bodies, materials, and environments, and how those processes become legible in form. In this installation, reclaimed carpet tiles from a corporate mining interior are treated not as neutral flooring but as a coded surface: modular, replaceable, and designed to support administrative control. Their red-black patterning carries a strong visual resonance with iron ore, folding the geology of extraction back into the corporate interior.

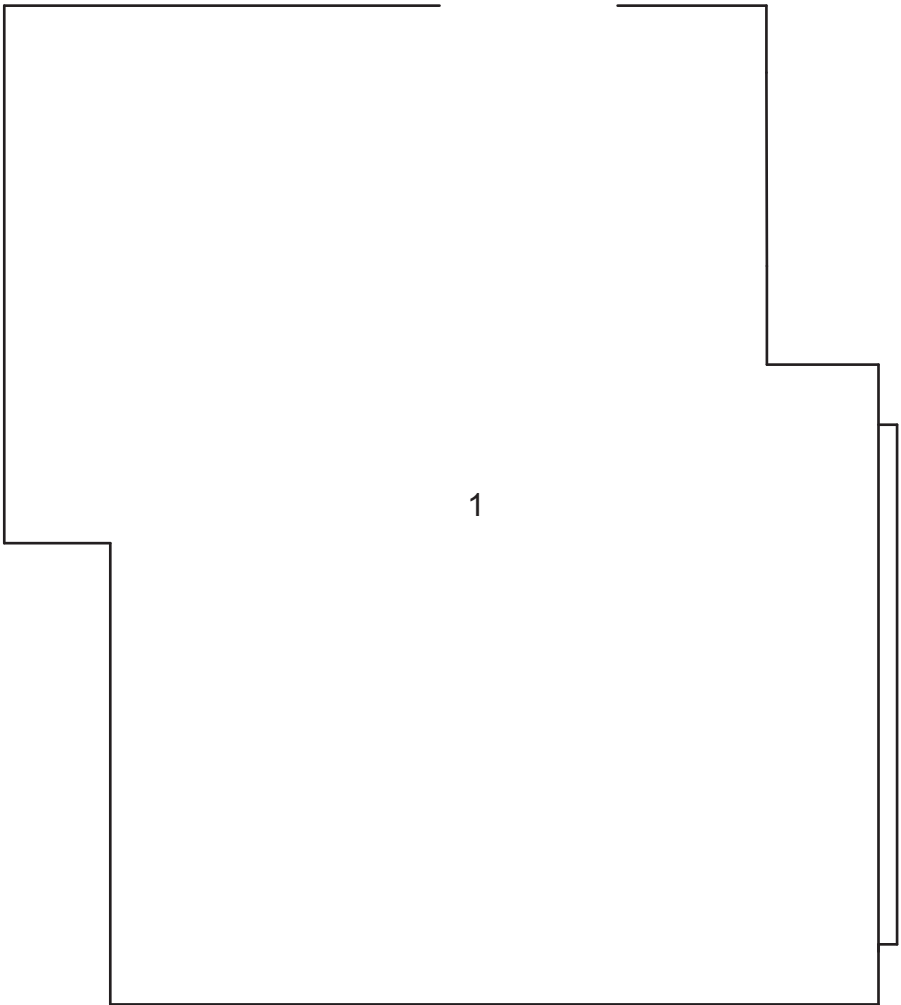
Across the gallery, this ordered field is gradually subjected to spatial pressure and repeated misalignment. What begins as a stable grid shifts incrementally through overlap, compression, and lift. Existing cuts and offcuts retain traces of fixtures and adjustments made to fit an earlier site, allowing the material to carry a residual spatial memory. Reconfigured within _____g.s, these fragments accumulate at moments of stress, where the floor begins to thicken, buckle, and rise.

Rather than representing labour directly, the work translates organisational structures into a bodily and architectural experience. A surface associated with order, efficiency, and control becomes unstable under pressure, suggesting how systems that appear seamless often contain the conditions of their own instability, as repeated misalignment accumulates toward structural failure.



David Brazier is a Boorloo/Perth-based contemporary artist working across sculpture, installation, and performance. His practice examines labour as a systemic and relational condition, focusing on how bodies and materials are organised, disciplined, and made productive. Through research-led and studio-based processes, he translates these dynamics into spatial and sculptural form.

— Q8



1. David Brazier, *Control Room* (2026), custom designed carpet tiles, dimensions variable.

Arrayed before me as though I was God... **Chandler Abrahams**

A series of red carpet tiles peak and trough across the gallery floor. Some entirely intact and a few gouged into. *Control Room* is a work that is understated in material, but overwhelming in volume—a work of many tensions: proximity/distance, intention/chaos, stability/instability, politics/abstraction, place/other. An extension of the existing body of work, *Labour Patterns*, *Control Room* considers the ways in which “[...]systems of labour organise bodies, materials, and environments” and their subsequent comprehensibility through form. With this in mind, I return to the latter binary—site/other—as a starting point.

“The discourse of site-specificity, as it developed in the sixties and seventies, saw the artwork insisting upon the circumstances of its making and exhibition, so as to mitigate the ideological illusion of autonomy and the indifferent commodity circuit for which this idealism groomed the work.” (1)

As means to extricate artwork from the idealism of Modernist painting, site-specific work sought to elaborate the material conditions of making, as a means to elucidate a network of things; each reliant on the other. Whether successful or not, the attempt was an ideological attack; a fundamentally political pursuit. Genre site-specific work, its contemporary counterpart, has developed into a synonym for ‘responding to the local’. What was achieved in this development was the reinsertion of the ‘ideological illusion of an autonomous artwork’; its authority beset on local experience, while forgoing the need to critically situate itself within a broader political context. Inasmuch, the use of ‘site-specificity’ as a term, attempts to provide a contextual relevance to that which is otherwise not apparent; universalising an

aspect of place, while prioritising an individual experience. To clarify, I mean that to use ‘site-specific’ synonymously with ‘response to local experience’ performs a profundity that does inherently exist.(3)

Historically in site-specific practices, a universalisation occurred at the level of a positivist assertion of perception, as opposed to locality—some truth might be understood through our collective physical relation to a work—as an attempt to challenge the ineffable subject. In contrast, much of the contemporary cultural production championed by institutions constitutes a de-politicised, hollowed-out reference to site-specificity; that which bends to the various material pressures of the systems around us.(3) The Artist’s concerns are aligned with this tension; the work, reconstituting site into a critical and political conversation of labour and form. How can these historical precedents inform experimentation in the tensions of proximity/distance, site/non-site etc.

Using only the carpet tiles removed from a mining magnate’s offices, the Artist meticulously introduces a system of positioning, placing and arranging. A system relying on misalignment, error and consistency to produce a physical form. Undulating piles of these iron ore patterned tiles make up striated forms consuming the gallery floor. It’s material here, not only specific to the West Australian context, but its arrangement laboriously drawing on an iterative process of production. Here, the political context functions as the material of site, locating this work, not only visually, but theoretically. The resulting form becomes an articulation of an organizational structure, bureaucratically determining paths of movement and restricting audience experience.(4) This relation to the work is persistent and unavoidable. *Control Room* insists on being stood upon, walked over, and felt.

Originally conceived of in the 1950’s, carpet

tiles were designed to utilise offcuts from custom carpet installations, maximizing durability, manageability of installation and cost-effectiveness. To lay carpet tile is rigid, ordered and specific. It requires accuracy and repetition, designed for efficiency. The Artist's mislaying of the tiles functions antithetically to these tenets, negating their effectiveness as an optimal flooring solution. In this intervention in the historical and political use of carpet tiles, what emerges, is not only an incursion in the ideological paradigm of efficiency, but also a tension within the materiality, an insistence on its precarity and the precarity of its broader political implications. What is at hand is illustrated in the opening quote of Samuel Beilby's essay "Form in light of Control (x) and Contingency (y)": this is not 'material adventurism', but rather a material uncovering itself as field experimentation, one in which its own materiality is the surface of contingent play.(5)

Tactically, this material camouflages itself and its intentions. In camouflage, disruptive colouration impedes one's capacity to perceive the edge of a shape: Gestalt contour integration. The edge of the body or other camouflaged object is made irregular, hindering the brain's capacity to understand its form, and therefore identify what is being seen. In part, relying on a physiological condition—the movement of the eye across a field of vision, its tendencies to follow particular hues, and the brain's perceptual tendencies towards recognition through familiarity. The camouflaged entity recedes into landscape, becoming indiscernible from the site it is a part of. Its understood relationship to its surroundings are rendered imperceptible. Camouflage disrupts a normative circumstance, inverting the usefulness of a pattern recognition. The iron ore motif present in *Control Room* functions similarly. At first, it can take a moment to identify an edge, its form hidden beneath the disruptive pattern. The meticulous misalignment the Artist undertakes is ironically obfuscated by the garish aesthetics

of the material at hand. An intentional and ordered system made unclear. Instability performing stability as a consequence of its own quality.

If the site-specific practices of old were an attempt to mitigate an 'autonomous artwork', then the Artist here mitigates, or perhaps, reinvokes the mitigation of the 'autonomous artist'. He positions the artist as contingent agent, along with the audience, within a system of labour. This condition is elaborated into an experience of the forms produced, or perhaps more aptly, the various and non-specific, spaces intervened in. In the tradition of minimalist sculpture, *Control Room* places the viewer, viscerally, in relation to a structure. In some sense, the systems of making become physically experienced as an 'awareness of the self' conditioned in relation to the forms present. That is to say, the organisational structures of capitalism are elaborated physically for the audience to move within; contesting any perception of escape. Past discourse surrounding an attempt to reify the contingency of the artist-(art)work-audience relation may be considered, as Krauss puts it, a 'utopian gesture'.(6) The Artist, however, does not attempt to glean a more profound phenomenological aesthetic experience in this work. Rather, what is shared in, is the acknowledgement of an almost absurd agreement, one that encourages us to revel in our own obedience. Outside of the profound conclusion of a contingent subject, *Control Room* is an experiment in the formal qualities of the normative impositions and subsequent materials of a prevalent system of labour.

Control Room presents its audience with a logic. In transplanting these carpet tiles into the gallery, so too are their implications, contexts, spectres of their past use, the imaginaries of the atrocities committed on their plush red surfaces, transplanted. Somewhat ironically, this very lack of specificity is what makes *Control Room* a

successful site-specific work. And while *Control Room* is deeply resonant with a specific West Australian reference, the work is far less a consideration of mining in Western Australia, than a broader systemic instability; one in which its agents have unclear edges, are contingent, performative, effective, and hopeless.

“But the system of experience is not arrayed before me as if I were God...I am not the spectator, I am involved, and it is my involvement in a point of view which makes possible both the finiteness of my perception and its opening out upon the complete world as a horizon of every perception.”(7)

References:

1. Robin Mackay, *When Site Lost the Plot*, (Urbanomic, 2015), 1.
2. This insistence on the truth of site, is born from a tension between proximity and distance.
3. Ironically, the most site-specific attribute of many of these works is their shoehorning in of ‘site-specificity’, presumably for funding or institutional recognition. Perhaps, this is what situates the work within its material context.
4. Despite this restriction, the desire to lay in, or climb amongst the work is undeniably strong.
5. Samuel Beilby, 2026. “Form in light of Control (x) and Contingency (y)” (2026).
6. Rosalind Kraus, “The Cultural Logic of the Late Capitalist Museum,” October Volume 54 (Autumn, 1990): 3-17.
7. Maurice Merleau-Ponty, *Phenomenology of Perception*. (Routledge Classics, 2002).

Form in light of Control (x) and Contingency (y)

Samuel Beilby

“[...]the work should be appraised not in terms of an experimental ‘adventurism’ toward the materials at hand, but in terms of its capacity to uncover itself as the field of experimentation of its contingent materials.”(1)

Control Room runs off the back of the Artist’s *Labour Patterns* research, an ongoing body of work that integrates mass-produced “worksite” materials (such as MDF panels, electric motors, aluminium plates, and carpet tiles) into a serialist and iterative sculptural practice. This most recent *Labour Patterns* contribution, however, marks a more brazen hijacking of the predetermined organisational logic of labour. Through this hijacking, the Artist’s latest work presents a wager to its audience: by metabolising sites of labour, along with their tools, material content, and form, through sculptural practice, both site and labour can be reworked towards an incendiary end.

Following a metabolic analogy, whereby bodies take in material as sustenance to maintain a business-as-usual homeostasis of operations, *Control Room* finds resonance within the anabolic process whereby molecules are built up from smaller, broken-down units. However, inasmuch as *Control Room* is the product of the Artist’s light sabotaging of custom-made office carpet tiles designed to resemble iron ore, intercepted en route from the top floor of a West Perth mining magnate’s office to the tip, this metabolic affair is anything but business-as-usual. Rather than following typical protocol whereby subsumption is a means to a homeostatic end, the artwork deviates onto a pathway towards agitation. From both vantage points — out in the carpark looking in through the gallery window, or inside amongst the 1,260kg of

cascading carpet — this appears as an opaque operation: a somewhat haphazard assemblage concealing any sense of constructive logic. This is not an oversight, but rather intentionally reflective of the Artist’s long-term investigation of concealment as a tactical ploy for rendering the movement of material and labour under capitalism as normal, perhaps even natural. As the directional circuitry of materials, capital, and labour becomes increasingly convoluted (not to mention susceptible to interference, as demonstrated by the Artist’s unconventional method for sourcing sculptural materials), the question of what processes yield such differentiated form looms large. One way of setting off on a path towards untangling this mess is to look at Gilbert Simondon’s account of metastability as a condition for individuated form:

“Individuation has not been able to be adequately thought and described because previously only one form of equilibrium was known — stable equilibrium. Metastable equilibrium was not known; being was implicitly supposed to be in a state of stable equilibrium. However, stable equilibrium excludes becoming, because it corresponds to the lowest possible level of potential energy.”(2)

Simondon’s contribution to thinking across relations of information and form was to posit that the Aristotelian hylomorphic schema (that describes individual being as the coalescence of form and matter) fails to provide a sufficient account of the process by which states of non-stable equilibrium give way to formal differentiation, information, and semantic significance.(3) To think of this interrelation systemically is to account for the way in which differentiated form and information emerge from metastable conditions where there is a stored tension, a transductive potential waiting for a contingent event to set it off. Put more directly in the Artist’s words,

“systems that appear seamless often contain the conditions of their own instability.”

In the case of *Control Room*, it is the contingency of these inflammatory conditions that designates instability as a fertile ground for the generation of novel form. Here, contingency takes its shape through the increasingly shaky dependability of international logistics (the Artist's *Labour Patterns* carpet supplier in New Delhi fell through on delivering sculptural material in time for this exhibition), the fortuitous acquisition of local carpet tiles (a chance connection through an old friend who works locally as a carpet removalist), and the on-the-fly composition of 200 square metres of carpet in a 20 square metre gallery. But where do we find ourselves positioned in this frenzied milieu? Continuing to follow Simondon, we can translate “milieu” (a term used to designate the environmental background against which individuation takes place) back to his native French, “mi” as “middle”, and “lieu” as “place”, to realise that we are centrally implicated in this scene (we literally open the gallery door to find ourselves standing on/in the Artist's installation). For the viewer, the question then becomes what viable actions they can take: “What movements are possible given that we've already defaced the artwork?” and “What can we do to not cause further disruption other than leave?” In other words, it becomes a question of control. If Simondon insists on metastability as a conditional attribute, a contingent germ that gives way to the structural differentiation of form, and if form occurs to us as an object of navigation stemming from our sensory capacity to generate maps of an environmental terrain, then we might come to find our place within the Artist's project as one structured by Cartesian coordinate axes of control (x) and contingency (y).

In *Control Room*, the Artist's x-axis coordinate is determined by his role in which he is given certain affordances with his material — a juridical range of movements

and actions he's allowed to make based on his knowledge of the material, technical aptitude, and labour capacity. At the same time, this is intersected by contingent variables indifferent to the Artist that fall beyond his navigational purview, determining his y-axis coordinate — contingencies of international freight and industry connections. The viewers' position (as described above) is equally as tentative, albeit for reasons pertaining more to social norms and the awkwardness of navigating the typically not-to-be-touched exhibition.

As Chandler Abrahams suggests in “Arrayed before me as though I was God...”, contemporary site-specific Artistic practice harbours a tendency to propagate universalist and essentialist appreciations of something approximate to site — presenting site at a distance, and refraining from any overly disruptive implications.(4) In a sense, *Control Room* may be guilty of the former, but only insofar as distance is consciously utilised as a device to exacerbate the latter. The implication being a self-awareness on the Artist's part that juxtaposes itself against what is surely a lack of self-awareness on the part of the architects behind the original site-specific carpet installation in the West Perth offices. If the Artist were to entirely follow suit, disregarding the potency of contingency altogether and reducing all y-axis values to zero, then the links between our coordinate positions would all appear flat and horizontal, resembling the initial placement of the tiles themselves.(5) This is an illusory image: one of equal footing, smooth sailing, and straightforwardness; blissful ignorance towards a plethora of ongoing volatility (none of which I've had time to describe here) dealt through executive directives on this very carpet. However, if we do take the effort to fold contingency into our ways of systematising form, matter, and control, a more sincere rendering of our social, political, and material situation crystallises — one in which all y-axis coordinates aren't set to zero, but tend towards increasingly large values. In

this image, the positioning of our coordinates, relative to each individual, appears deviated, overlapping, and intersecting according to positions of power and environmental circumstances. This is the image rendered by *Control Room*.

Perhaps then, what an earnest site-specific practice may call for today is a more intimate and thereby direct charting of this terrain. One that retains form's metastable potency to contract and make complicit those that come near in the face of an all-too-convenient, polite, and ultimately dismissive engagement with site.(6) *Control Room* seems to stand out as an example of such a charting, mapping out the contact points where material resource, economy, semiotics, and human interference intersect and give way to structural rifts, perturbatory form born from relations of control and contingency.

whilst abandoning any consideration of the role played by human control and decision-making. Projects of this nature tend to do so to safeguard themselves against accusations of human chauvinism, playing down the role of artist as an intervening agent in the age of the Anthropocene as if to gesture towards the (widely contestable) notion that the site made the artwork all by itself.

5. Likewise, and in reference to the previous footnote, ignoring the role of human intervention and reducing all control (x) coordinates to zero would produce a similarly flattened field of coordinate relations.
6. This tendency is elaborated further in Chandler Abrahams, "Arrayed before as though I was God..." (2026).

References:

1. Reza Negarastani, "Contingency and Complicity" in *The Medium of Contingency*, ed. Robin Mackay (2015), 15.
2. Gilbert Simondon, *Individuation in Light of Notions of Form and Information*, trans. Taylor Adkins (Presses universitaires de France, 1964; repr., University of Minnesota Press, 2020), 5.
3. David Scott, *Gilbert Simondon's Psychic and Collective Individuation: A Critical Introduction and Guide* (Edinburgh: Edinburgh University Press, 2014), 5.
4. There also exists the opposite tendency in site-specific practice whereby site-responsiveness is framed as entirely determined by an intimate, and thereby seemingly authentic, engagement with the site's contingencies. This often involves a fetishistic valorisation of the phenomenon of chance (as though it's some sort of direct line of communication with the site's "truth")



David Brazier, Control Room (2026) sculptural material at the artist's studio.

