

JASLEEN KAUR: BOOMERANG | LIST OF WORKS

Kismet

Images of the Golden Temple in Amritsar, Panjab, India - the chief gurdwara and most important pilgrimage site of Sikhism - are commonplace in many Sikh family homes. Here, an inherited sunbleached photograph taken by the artist's father is obscured by privacy glass, and not immediately legible. Atop the framed image is a gold-plated cast of teeth under reconstruction - a bodily structure placed on an architectural one - which speaks to ruination, brokenness and the impacts felt upon the body.

Major/minor composition

Two short films on iPhones are positioned on the floor of the gallery: in one, an infant plays a composition of major and minor notes on the piano using their feet. The simple act of responding to their own call and response through the piano keys speaks to an unbounded sense of freedom and ease. The second captures a child's documentation of a bed of daisies; a plant often overlooked, considered a weed or common flower, becomes significant. The footage suggests a form of treading lightly, as Fred Moten says: 'It's a way of imagining how we might be able to walk more lightly on the earth... where every step you take is a claim to ownership'.

Keystone I, Keystone II

At the entrance to the gallery, lintels are created in the thresholds. Individual bottles of Gucci Rush, a perfume popular in the late 1990s and 2000s, are suspended across a doorway; their bright red rectangular containers act as a stand-in for bricks. Suspended across the main doorway is a row of cassette tapes of prayer and devotional music, some bought and some home-recorded. Through these objects, Kaur places foundational stories within the structure of the building and speaks to the ritual of passing through thresholds. Her objects might serve as support structures or to ward off the evil eye.

Pride

Elements within the exhibition are contingent on one another as they seemingly hold up the structure of the building, illuminate and levitate. Here, a comically small boxing glove, branded with 'PRIDE' is held up by a helium balloon, until it no longer has enough lift to overcome its weight.

Untitled

In this ongoing series, first exhibited in Kaur's solo exhibition *Alter Altar* at Tramway (2023), enlarged photographs from the artist's archive and torn pieces of roti are encased in orange-tinted resin, reminiscent of the Scottish soft drink Irn-Bru. The images were taken in her home city of Glasgow, and often show the artist with family members, whose faces are covered by the roti to retain their privacy. This image depicts Kaur's uncle as a child, standing on a bench beside her grandfather in the park and looking backwards towards a swing set where children are playing.

Meso

A lace curtain bisects the gallery; in addition to the floral embroidery are delicately stitched JCB diggers, used for the unlawful destruction of Muslim neighbourhoods in India, the demolition of Palestinian homes and the construction of illegal settlements by Israel. The net curtain alludes to the threshold between home and neighbourhood; the style indicative of its inhabitants, raising questions of possession, who is 'local' and the before and after of a place. The title comes from scholar and activist Rae Johnson's *Embodied Activism*, which outlines the possibilities of change within the macro, meso and micro social systems that we operate: from government and social institutions, organisations and communities to individuals and small groups. As adrienne maree brown states, 'what we practice on the small scale sets the pattern for the whole system'.

Boomerang

A mirror, made using the traditional brilliant cut glass technique, is inscribed with the word 'HISTORIC', placing the viewer and the constellation of works directly in relation to the past. The process of self-reflection is another boomerang and relates to the manufacture and mediation of identity.

After image

After image is a miniature reproduction of the 16th century Babri Masjid in Ayodhya, India, cast in uranium glass, which glows vivid fluorescent green when illuminated by an adjacent lamp. The replica masjid speaks to a political event that occurred during Kaur's childhood and continues to reverberate. The Babri Masjid, a contentious historical site, was demolished by Hindu nationalists on 6 December 1992, on the day of 'kaar seva', after the claim that the mosque was built on the birthplace of the Hindu God Raam. A statue of Raam was placed in the mosque overnight and claimed to be a divine intervention - another set of logics at play within the show. The demolition of the mosque led to nationwide riots, and was a pivotal moment in the rise of Hindu nationalism. In 2024, Narendra Modi inaugurated the Ram Mandir, a large Hindu Temple on the site, in an overwriting of place and controlling of historical narrative.

Uranium glass was previously made into tableware and household items; uranium is naturally occurring in soil, but is also mined for nuclear weaponry. For Kaur, this is an example of how the wielding of the state appears in the home, in intimate and family relationships. Her domestic, mantelpiece-size replica is an attempt at reconstruction and historical correction.

Small forces

A series of small stacks of snapshots depicting everyday objects including pots and pans, upturned cups, cleaning utensils and rows of flip flops are partially concealed behind polythene bags and encased in acrylic. The social system of a community and how it functions is captured through daily, utilitarian tasks. The images, taken in a factory-turned worship space in Glasgow, are gathered and collected in rudimentary acts of preservation and care, speaking to determined yet provisional spaces and ecologies.

FLOORPLAN

1. *Sites of shaping, sites of change I*, 2025
Celluloid plastic, walnut wood
9.3 x 18.5 x 0.8 cm
2. *Kismet*, 2025
Privacy glass, found frame and photograph, gold-plated brass teeth
58 x 6.2 x 81 cm
3. *Major/minor composition*, 2025
iPhones, videos
Dimensions variable, video loop 58"
4. *Keystone I*, 2025
36 Gucci Rush, magnets
11.8 x 88 x 8.4 cm
5. *Keystone II*, 2025
79 cassettes, magnets
10.2 x 134 x 6.35 cm
6. *Pride*, 2025
Car mirror accessory, silver foil balloon
Dimensions variable
7. *Untitled*, 2025
Resin, roti, photo on archive paper
68 x 47.2 x 4 cm
8. *Meso*, 2025
2 embroidered lace curtains
202 x 140 cm (right panel)
202 x 146 cm (left panel)
9. *Boomerang*, 2025
Brilliant cut mirror
58 x 90.5 x 2 cm
10. *After image*, 2025
Uranium glass, UV lamp, timer
7 x 12 x 7.7 cm (glass sculpture)
51 x 50 x 15 cm (lamp)
11. *Small forces*, 2025
Acrylic sheets, photographs and polythene bag
62 x 46 x 3.5 cm
12. *Small forces*, 2025
Acrylic sheets, photographs and polythene bag
62 x 46 x 3.5 cm
13. *Small forces*, 2025
Acrylic sheets, photographs and polythene bag
62 x 46 x 3.5 cm
14. *Small forces*, 2025
Acrylic sheets, photographs and polythene bag
62 x 46 x 3.5 cm

