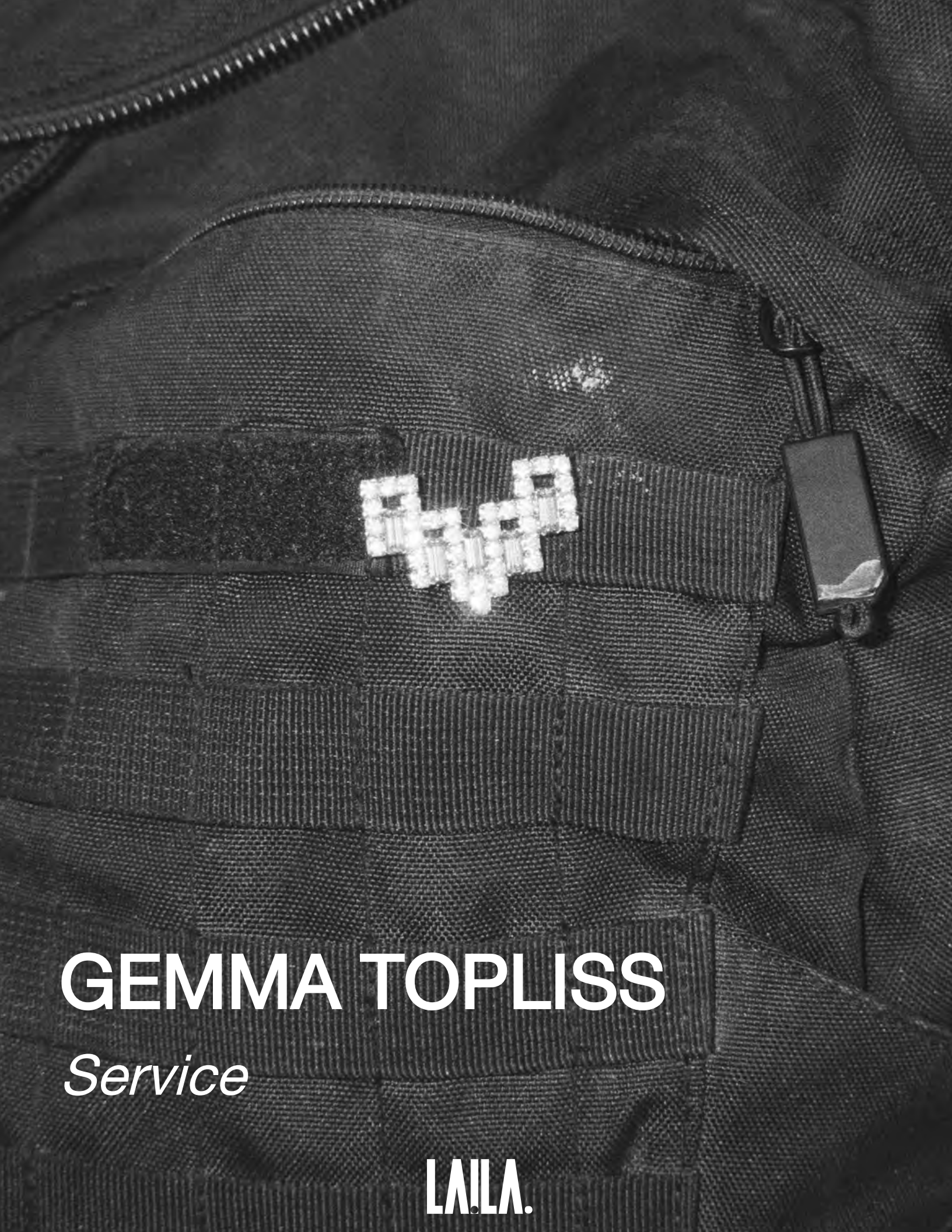


GEMMA TOPLISS

Service

LA!LA.

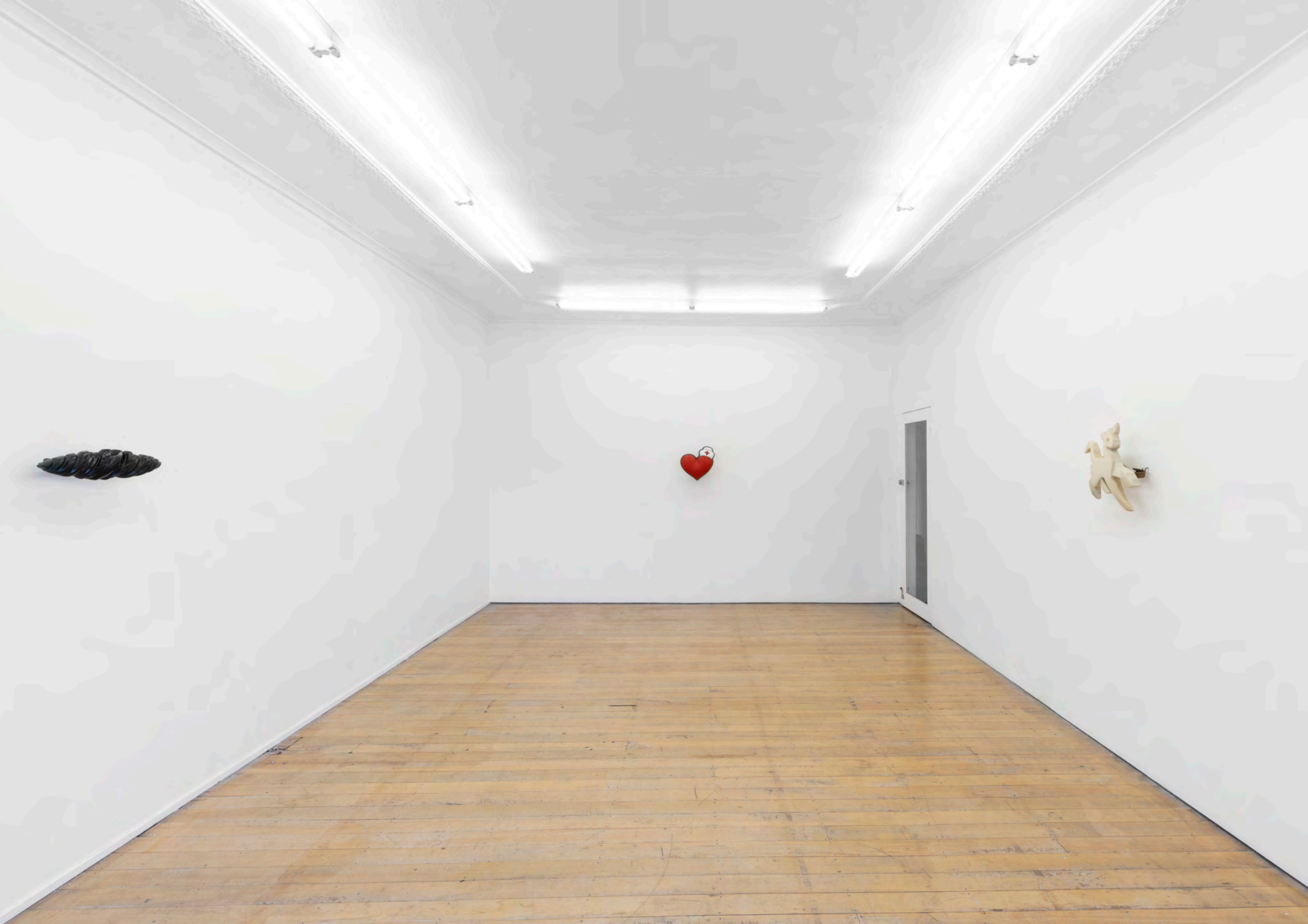
Service

Gemma Topliss

What's that saying: Every brooch has its thorn? The brooches in *Service* – a lamb, a heart, a Victorian mourning ornament – are big. They're not brooches I would wear, but brooches that would wear me. These brooches promise my disappearance, and maybe death: the pins are big enough to penetrate me. The pins are the point: the pins that fabulous faces conceal, the pricks behind the prettiness. Why would I want to succumb to a brooch? Why not? I want to get pricked. I want to get penetrated. I love the thought of being the jewelry that my jewelry wears, the costume on my costume jewelry – as a mode of disappearance, it beats the hell out of cancer or TB and whatever else I've had. Which is why I'd wear *Dawn* – the brooch that obliterated me could mourn me by being me. And I could be an ornament in *Service*, instead of being merely its devotee.

— Derek McCormack

Gemma Topliss is an artist and writer from Melbourne. She is currently undertaking a PhD at Monash University, with her practice-based research examining the trap and its attendant theme of entrapment. Extrapolated from its literal application as a device to capture animals, the trap is expanded to refer to all structures of containment, ones that operate socially and psychologically. Her works contend with the ways humans trap one another, and themselves, through systems of desire, domination, labour, and social conditioning.







Dawn , 2026
Polyurethane, synthetic polymer paint, steel rods
13cm x 45cm x 12cm











Mew, 2026
Foam, polyurethane, synthetic polymer paint, steel rods
46cm x 39cm x 13cm









Complex, 2026
Foam, polyurethane, synthetic polymer paint, steel rod
35cm x 33cm x 16cm







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