

15. 09. 2024

– 10. 11. 2024

# embrace

What if the conditions for liberation are here, now, and all you have to do is embrace it with an open heart, and open arms?

The act of embracing is to hold and encircle another — reaching out to invite company and closeness into your space. An act that requires a mutual exchange of vulnerability. To be loved you must be open to being hurt.

How do we wade through the discomfort of vulnerability and break away from the cynical hisses of individualism? What will it take to embrace our intrinsic needs — to be folded into community, to be swayed by moments of everyday and fantastical intimacy? To realise the cost of closeness is worth it.

Moving beyond acceptance to embrace our most untamed desires, this show gathers artists who dare to yearn for something better. They explore a spectrum of bonds beyond friendships, romance and sexuality, underscored by a thirst to connect — with communities, places and cultures. These works acknowledge all relations depart from one's own relationship to the self, our bodies; and that we are inextricably entangled with material culture and reality. The exhibition endeavours to challenge blueprints of relationships rooted in heteronormative, patriarchal and colonial power structures. Embrace celebrates unabashed self-expression, enriched by a multitude of intersectional identities — encompassing disabilities, pride and queer joy.

Coming together in a tight circle, we create space for our full selves to be embraced; in a hushed whisper into one another's ears, we confide our desires to be loved, to belong, to be free.

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## 1. Tala Issaoui

*Ode To My Void*, 2024

Installation, single channel video

14:00 minutes

I invite you to contemplate, reflect and renew yourself from connections that we form through others.

Romantic or platonic, I express my uncertainties with love and sorrows of relationships.

Conjoining both my works *Ode To My Soulmate?* (2022) and *void...* (2023), this is an ode to a chapter in my life where I experienced a complete void in myself and the connections I had.

This is a chapter where I physically and metaphorically cleanse myself to ultimately let go of the anguish I experienced, but never forgetting the pain that was inflicted.

Pouring into one cup, then into the other. I struggle to achieve temperance.

A death.

Then, a re-birth into a new beginning onto my next journey as a soul on this earth.

## 2. Yusi Yuansa

*A Trip From My Childhood*, 2024

Collage on watercolor paper, wood frame, acrylic glass

21 x 29.7 cm (12 pieces total)

My journey began in the vibrant yet often confusing world of Bali, where I grew up as the child of a Javanese immigrant family. My mother moved us to Bali in search of a better life, and while the island's beauty was undeniable, I often felt like a puzzle piece that didn't quite fit. As a child, I didn't fully understand why we seemed different or why it was hard to find a place where we truly belonged. But in the midst of it all, I had an unwavering curiosity about art—a curiosity that became my refuge. Back then, everything felt like a big, adventurous trip. The customs and traditions of Bali were like a new language I was trying to learn, but it often left me feeling more lost than found. I remember how much I longed to connect with others, to be part of the colorful tapestry around me, yet I couldn't shake the feeling that I was always on the outside looking in.

Collage became my playground, a way to piece together the scattered bits of my world. Each cut and paste was like collecting little treasures from my journey, fragments of experiences that

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helped me make sense of who I was. In this simple, hands-on process, I found joy, comfort, and a way to tell my story without needing to understand every part of it.

Through *A Trip from My Childhood*, I share the innocence of those early years, the naivety of not fully grasping the complexities of identity, and the simple pleasure of creating something meaningful from the scraps of life. It's a reflection of my ongoing quest to find my place in the world—a place that I now know can be made, piece by piece, through the art of collage.

### 3. Kumiko Delaney

*Temporary Obsession*, 2024

Earthenware ceramic, balsa wood, fabric, paper, acrylic paint, enamel paint, polymer clay. 29 x 25 cm

Inspired by infatuation.

An acknowledgment of my awareness.

Recreating the set of a production of 'Cowboy Mouth'; a play I was lead to watch twice by my own lustful intrigue. Written by Patti Smith and Sam Shepard this play explored deep desires and desperation through an obsessive yet unhealthy love of one another. 'Cowboy Mouth''s layered themes of hope and yearning was almost fate like and further fuelled the narrative of being lead in life by our wants. This work is a recount of those nights as a spectator. An unpacking of our obsessions and their tendencies to be ephemeral.

*Memory Hoarder. I am just sentimental*, 2024

Earthenware ceramic, balsa wood, faux moss, acrylic paint, enamel paint, polymer clay

I hoard memories not by choice I am just sentimental.

I believe there is no such thing as 'too sentimental'. Looking fondly back on memories with another person no matter how insignificant in the grand scheme of life or love is what makes us feel connected. Connected to spaces and to older versions of ourselves. To smile at and love our past encounters is vital to our sanity. Small spaces all around hold countless experiences and emotions of many yet individually we hold specific attachment that is reserved only for ourselves.

*Forbidden Fruit (禁断の果实)*, 2023

Earthenware ceramic, glaze

An insight into queer inequalities and restrictions depicted through the luxury fruit industry of Japan. Luxury fruits are gifted in Japan as a sign of deep respect, loyalty and appreciation. I found this contradiction very telling of the priorities of Japan.

Growing up half Japanese in Australia I tend to compare the two countries socially and politically. This sculpture is also a showcase of my appreciation for my two cultures as well as the difficulties I have avoided as a queer woman by growing up in Australia.

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#### 4. Frank Lin

*Clementine Love, 2023*

Digital art on canvas

40 x 10 cm

This artwork emulates the privacy that love exists in where intimacy and vulnerability can both flourish. It was produced not within a context of romantic love but within platonic love, reflecting the ideas and ways talk about love and what I imagine it to be with my friends. However, most of what I believe love to be comes from being around my friends, of feeling safe while simultaneously feeling seen. This artwork has made me reflect on how coming out has been to me an act of vulnerability without intimacy where I felt I was pushed into a hostile world, and it makes me wish for the interiority and privacy of being in the closet. The honesty and love that I felt with my friends when I was in the closet, in the privacy of my room or in parks when no one was around, was the safest and most secure I've ever felt.

#### 5. Owen Leong

*Surrender, 2024*

Cotton, bleach, silk, steel, bronze finger hooks

113 x 65 x 7 cm

Surrender is part of a larger body of work called *Summoning Circle*, which uses a sophisticated conceptual and material vocabulary drawn from kink aesthetics in a playful celebration of queer joy. Inspired by adrienne maree brown's concept of "pleasure activism" - which centres pleasure as a political act - Leong's sculptures and paintings serve as conduits of pleasure for social change, grounded in a queer politics of healing.

In his sculptures and paintings, Leong has slowly vanished the body from his work, yet it is still clearly present in the evocative materials and forms of these new pieces. While turning towards new disciplines, Leong reimagines sculpture as self portraiture with residues of the body appearing in cast bronze fingers, leather cuffs and cut denim jeans.

At the heart of this collection lies the circle, a symbol of awakening and altered states of being. Each artwork is a portal inviting the viewer to step into the universe contained within. Delicate porcelain rings are pierced by bronze fingers and mushrooms. Soft sculpture silk drops, in golden yellows and opalescent whites, appear alongside harder industrial materials like stainless steel spreader bars and golden chains.

In Leong's bleach paintings on deconstructed bed sheets, incandescent marks bloom like psychological Rorschach tests or brain scans. Circles of burning light appear like rings of interstellar fire in the night sky, framing provocative text commands that invite the viewer to surrender to pleasure. These artworks construct a narrative embodying a conversation between queer pleasure and politics.

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## 6. Club Chrome

*Ampulex Compressa, 2023*



## 7. Cynthia Florek

*Turrón : NO WEAR RELICS, 2024*

Found materials, wire, ribbon, string, beads, tulle, organza, silk, satin

*Turrón : A LOOK BOOK, 2024*

Digital images printed on paper – zine format

16 pages, 21.2 x 15 cm

Lima, Peru is infamous for earthquakes earthquakes earthquakes. Perhaps being chronically ill makes us all a little like Lima. Our bodies rendered a South American city, a city which survives multiple earthquakes. I've been enchanted by the mythologies surrounding the Afro-Peruvian dessert Turrón de Doña Pepa. They speak to both Afro-Peruvian survival/resilience/resistance/thriving and also tread narratives of miracle cures for disabled folks as reward for their devotion.

In 18th Century Lima, Josepha 'Pepa' Maramanillo regains mobility in her arms after praying to the lord of miracles. As a show of gratitude, she creates a sticky sweet syrupy and vibrant dessert. There is a certain spectacle that accompanies Josepha's offering; at the procession for El Señor Milagros Josepha is witnessed raising her arms as she lifts the dessert to present it to the saints. In raising her arms, perhaps, she renounces her status as cripple. A regular occurrence for sick folks is the experience of being called into question on the legitimacy of their illness. The rhetoric of the abled population is often bizarre to everyone else. There are guidelines that others expect us to fit in order to be believed and taken seriously. Mobility aids are regularly interrogated. Fatigue likened to merely being tired. Anyone who dares exist as their fullest self is bound to be told that they are imposters.

And yet: love. Sickly sweet. Sticky. Syrupy. With sprinkles. Turrón is many different things. Crip desire. Brown/Black friendships. Grief. Surviving shit and healing from shit. Love. A slow but dedicated uncovering of truths known intrinsically - it's the work that many of us do to unravel messy family histories when our very existence often came at the cost of disconnect. This work is for queercrrips and it's for black brown indigenous folks and allies. For chosen family. It's for the trans aunties who make sure you and your cat have somewhere to stay when the sky is falling down... It's for friends and lovers who who ebb and flow together; for slowing down, for dancing, for singing, laughing, crying; for reading tasty words together... It's for friends who

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plant kisses on cheeks and hold space for both tears and joy because they love you! It's for the friends who help you make your bed and bring home-cooked meals when you're sick, for kind strangers who humble you in their grace. It's for people in community who joyfully affirm your very existence, especially those who mask up, take rat tests, stay home when sick, learn how to be in community with craps. It's for those who show up for Palestinian freedom, and more and more and more...

It's loud colours, it's Huayno song, dance and Andean women with bright ribbons in long braids. The realisation that your mother has always integrated Quechua words into her Spanish, so you have also inherited this tongue and you better hurry up and learn it! It's softness and saturation and sass and sneers and rolled eyes too. It's Turrón.

~

Your presence is a joy and a blessing.

Divinity? Delicacies?

Birthrights.

Take a bite. x

## 8. Kit Wu-Bylett

*fireflower series, 2024*

*fireflower90A, 2024.* Bamboo, synthetic hair, latex, custom denim suit, chain, charms, painted glass globe. W900 x D900 x H1250 cm

*fireflower24N, 2024.* Bamboo, synthetic hair, latex, chain charms, painted glass globe. W550 x D550 x H1000 cm

*fireflower22N, 2024.* Bamboo, synthetic hair, latex, customTPU rain jacket, chain, charms, painted glass globe. W640 x D640 x H1000 cm

Atelier Kit Wu-Bylett, brings you the latest in glow-up currency from the cosmetic cosmos with the release of the fireflower lantern series. Embellish the airspace above your chaise longue, sultrify your sleep sanctuary, secure a droplet of vanity over your clawfoot bath. And realise, now, what you want to touch, to hold, to objectify.

Informed by traditional Chinese lanterncraft, these bodies are hand~coiled ~webbed ~woven ~dressed ~fastened and ~emblazoned with vital life force 火花 (fo2 faa1). Feel the angelic suspension of these Qi-orbs in full bloom.

The reviews are saturating in good reputation ~ "Move over, Noguchi, fireflower is truly the eternal flame of an aesthetic afterlife" ~ "Bitter flower nectar has never smelled so sweet" ~ "Peelings, pith, and skin. It is citric glamour... and more!"

Kit Wu-Bylett is an emerging multidisciplinary artist living and working across the traditional lands of the Gadigal, Bidjigal, Wangal clans of the Eora nation and the Burramattagal and

P A R I

EMBRACE

CLUB CHROME, KUMIKO DELANEY, CYNTHIA FLOREK, TALA ISSAOUI, OWEN LEONG, FRANK LIN,  
KIT WU-BYLETT, YUSI YUANSA

ORGANISED BY CELINE CHEUNG, FEI GAO, HAYLEY COGHLAN, AND JEYNE WADE

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Cabrogal clans of the Dharug nation. Kit uncovers wisdom from her relationship with ancestors and deities to play twisted games of capitalist portraiture with audiences. Like a slippery oil massage, she wields ~desire~ to tease out any knots and tensions between one's conditioning and authentic self. Their recent work specifically intersects the sensual body x object and fashion design x AI hyperrealities.

Pari is supported by the NSW Government through Create NSW  
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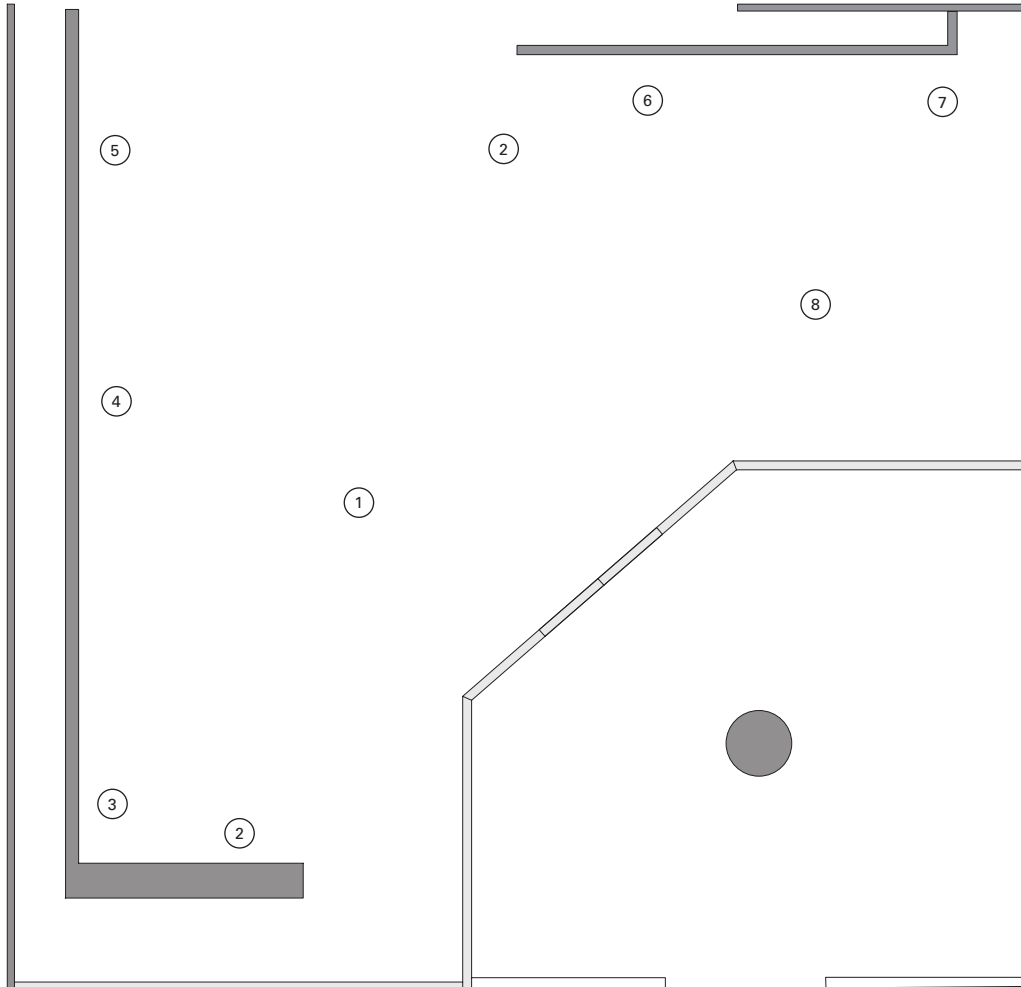


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The logo for Lūpa Media Player, featuring the word "lūpa" in a lowercase, sans-serif font with a light blue background behind the letters.

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