

Pari MIXED BUSINESS 6



街角商店



MIXED BUSINESS 6



MIXED BUSINESS 6 دكانة باري

Mixed Business is an annual exhibition bringing together the volunteers and directors who keep *Pari* running. Since its inception, this exhibition model has found meaning in Western Sydney's mixed businesses as an inventory of local needs and interests. The show has always had an open theme, and in doing so it makes space for multitudes: the miscellaneous and niche.

This year, we are taking stock of many things. Burdens and sacrifice; grief, loss and transformation; as well as desires for slowness and whimsy. Join us for our last show of a long year: *Mixed Business 6*.

1. Celacious666 (in collab with @louruii)

Western Sydney's Hottest Heartthrobs: What if this Summer at the ARI is forever...?, 2025

Digital illustration print on polyester fabric, acrylic chains and trinkets.

143 x 100 cm + chains variable length.

Enter a niche fandom of Summer ARI's Hottest Heartthrobs – you meet 3 friends who run an artist-run gallery together. Each with their creative hobbies and quirks, who will you befriend and form a deeper connection with?

Creating characters based on 3 *Pari* co-directors, this work toys with the fuzzy line between fiction and reality. Styling them as bishounen (Japanese for beautiful youth), they traverse between fan-made media modelled on otome games (dating simulator made for women-centric audience), Kpop idol magazines and quizzes on fan fic sites, referencing a plethora of fan cultures and possibilities.

09. 11. 2025
– 14. 12. 2025

CURATED BY GUIAN BALAN, LEEN REITHE, NAOMI SEGAL AND SALEM WICKE
WITH ASSISTANCE FROM RAINER CIAR AND EMMA HARBRIDGE

Their story is set in a fictional gallery, Summer ARI, inspired by the artist's experience at Pari, an artist-run gallery on Dharug land (Western Sydney). The title references the name that almost was, '10 degrees Hotter', which some thought it sounded like a boyband. Summer, a trope that evokes youth, euphoria and fleetingness. Enveloping the world of Summer ARI is a rose-coloured lens that highlights the romance of collectivity. Drawing parallels between fanwork production and self-organising within ARI culture, I pay tribute to these labour of love by artists.

2. Rainer Ciar

POWER DOLL (1), 2025

Digital print, mixed media frame (Chain, foam, clay, gunpla, sand, glue, stones).

73 x 89cm

POWER DOLL explores the identification with and sympathy for complicated characters. Rooted in the Mecha genre cockpit shots of mech pilots- either at the apex of or in the aftermath of disaster and violence, by their own hands or the mechanised hands of others.

The machines are instruments of war, made and guided by corporate-political-military forces, and it presents its pilots with a choice to give in or to change. Maybe they can be redeemed. Do the right thing. Be forgiven, and have past transgressions washed clean.

Made with assistance from *Outerspace*, Brisbane.

3. Nathan Hammer

No screen time for baby, 2025

Video installation on child's tablet.

20 x 30cm

While how much TV you let your kids watch has always been a topic that has divided people along cultural, class and personal lines screen time feels like a much more existential topic.

4. Debra Achurch

Realignment 6, 2025

Screenprint on plywood.

65 x 60 cm.

My work explores the impacts of urban development reducing the suburban landscape to its basic geometric forms.

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5. Naomi Segal

Untitled

Mixed media on paper; wood, earthenware, glass, resin.

Dimensions variable.

I am exhibiting a collection of old works, most of which are undated but I believe to be from 2018 to 2024. These works reflect my various fixations over the years: citational practice, support objects, alternative modes of display, ancestral mythology and more.

The things I made this year, 2025, were not really things I could exhibit in a space. I've been mending my clothes. I've been drinking warm water, thawing. Metabolising. I have been studying Mental Health Peer Work, where I learned about recovery as an upward spiral.

Pari has always been a space where it is permissible to exhibit old work. In doing so it is permissible to be slow, to attend to other things.

Glass shelf made with the assistance of NC Qin.

6. Guian Balan

Little World (Mikrokosmos), 2025

Gelatin silver prints

34 x 20 x 3cm

Little World (Mikrokosmos) observes the quiet systems that underpin the natural world — networks of trees and roots that mirror the structures of life. Working with organic material and darkroom photographic processes, the series creates a dialogue between the micro and macro. The images map the cycles of growth and decay within an environment, structures of connection repeat across different scales, from the cellular to the spatial. Presented in a triptych form, the work reveals these repeating sequences. In tracing these organic networks, *Little World (Mikrokosmos)* reflects on the interconnectedness of living things — a meditation on how even the smallest patterns can hold entire worlds within them.

7. Janina Osinsao

'they were just my size', 2022-2023

Fine line pen on paper

3 A4 portraits.

The title of this triptych 'they were just my size' is the quote of character Wild voiced by Jordan Peele in the 2022 film 'Wendell and Wild'. Wendell and Wild are portrayed in the middle piece.

This work combines everything I enjoy - stop motion animation, Key & Peele and Coraline. The cross-hatching style of this pays homage to the nature of these two films - whimsical, meticulous and a little bit dark.

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8. Kirsten Maglalang

With every breath, would you still remember me?, 2025
Abacá fibres, paint, mesh, string.
30cm x 23cm.

With every breath, would you still remember me?, speaks of the internal struggle that comes with great sacrifice.

Here, the lung-like form suspends in solitude and its scars are evidence of the unspoken burdens that have been carried across generations. The abacá fibre memorises each fold, similar in the way our bodies keep score of these pressures.

Together, they house the weight of memories that yearn to break the cycle but run across lineages too deep to forget. It is an aching hope where our bodies bind us to burden but also act as testimony.

9. Sehej Kaur

Untitled, 2025
Video.

digital collages for the tender-hearted

10. Amy Ge

Something is Lost / 不见了, 2023
Risograph/Accordion book.
12 pages.

Losing stuff can be scary. Sometimes it feels like absence takes up so much space. *Something is Lost / 不见了* is a bilingual riso-printed accordion book about coming to terms with carrying loss. Turn the turntable and read it from left to right.

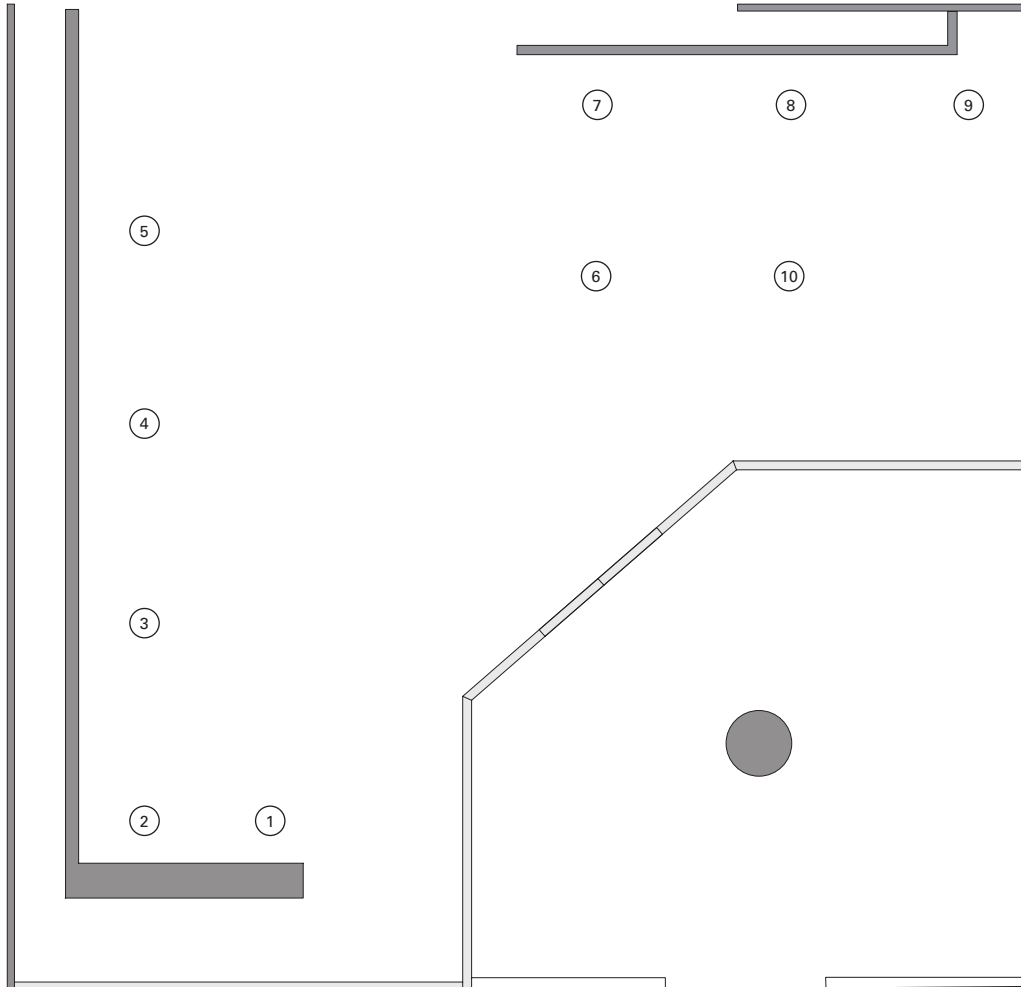
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