

We depend on all kinds of kinships and lineages, intertwining and expanding far beyond the enclosure of the nuclear family. Lineages can grow tumultuous as bonds and attachments shift, disconnect and reconnect alongside land and time. Elders pass away and become ancestors to be remembered. The bonds of ritual and obligation can linger, and can tie us to our kin even when they fade from our lives.

In KIN, we explore all these quiet things said out loud — of buried histories, family dinners, of growing older and passing. In turning these hidden memories outwards, we can see the echoes of parents, ancestors, and loved ones imprinted onto us. We can untether from heteronormative expectations, reflect on the past, and move forward with warmth and care.

### 1. Meita Melita

*Potret Keluarga (Video interviews of the process and art project catalog archiving memories with PKK women in Jagakarsa), 2022*

Video, 31min

In the sociocultural Betawi community, family has a very important meaning. Family life is considered sacred, and family members must uphold the dignity of the family from generation to generation. The Betawi people adhere to a patrilineal system, where the male lineage is used as a reference for determining kinship. The family structure in Betawi society is also based on Islamic rules, such as that the father is the priest in the family and heaven is under the mother's feet. So that the family photo serves as a reinforcement of their family kinship status.

This art project offers mothers a creative experience, encouraging self-actualization through the skills. I position these mothers as subjects who create works, and I place myself on a par with the mothers as artists. In the process, I just igniting creativity and opened up the view that art is close to our daily lives. That mothers can also express their ideas and manifest their feeling in the form of works of art.

But for me, this art project is just an entrypoint to establish relationships with these mothers. The most important thing is that we learn from each other and understand the lives of women who are both married and organized. At first time as an outsider, I felt reluctant, but the openness from the mothers made our relationship intimate; not only were we dealing with this art project, but I was also invited to their activities, such as going on trips together and making group uniforms. One of the moment that meant a lot to me was when the mothers came to my house to visit me after giving birth.

03. 09. 2023

– 28. 10. 2023

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## 2. Jeremy Plint

*Portrait of a Queer Father as Icon, 2022*

Oil on board, 81x61cm

Jeremy Plint is a multidisciplinary artist based in Meanjin who draws from camp aesthetic, the domestic space, pop cultural and religious iconography. Their work examines the intersection between queer identity and familial structure. By questioning mainstream notions of belonging which dismiss any form of 'Family Queering', Plint reaffirms that alternatives to traditional perceptions of family are just as successful.

## 3. Spacefloss

**Kaylee Rankin, Rachel Seeto**

*the happiest i've ever been, 2023*

Video installation, dimensions variable

'the happiest i've ever been', seeks to uncover how our relationship to familial ritual changes as we age by reconstructing and repeating small acts that embody our connection to our parents. As we grow further from these origins we discover a reciprocal longing for the past, one that acts as a framework for how we relate to each other in the present. We carry on as if nothing ever changed, as if we weren't all ten years older. Abstract text messages, repeated conversations, cut up bowls of fruit, childhood objects kept safe in dust covered boxes. What sits in the weight of absence and what is said in silence? 'the happiest i've ever been' unpacks how we attempt to connect the past to present by repeating old rituals, suspended in time.

## 4. Iki Lofti

*ancestors wont stfu // blessed, 2022*

Watercolour, pen, googly eye, 19cm x 19cm

In my artwork titled "Ancestors Won't Shut the F\*\*\* Up, Blessed," I delve into the complex interplay of gender identity, ancestral narratives, and the diaspora journey. This piece captures a face from ancient Iran that defies easy categorization within Western gender binary standards. Created using watercolours, pen, and an intriguing googly eye, this composition weaves a story that transcends time and cultural confines.

The depicted countenance, intentionally nebulous in its alignment with Western conventions, becomes a symbol of defiance against limited definitions. Through the soft strokes of watercolours, the prominence of yellow emerges, a nod to the vibrancy of heritage. The repeated patterns, meticulously outlined with pen, mirror the enduring thread of traditions while adapting to the shifting tides of time.

A single googly eye, an enigmatic addition, draws the viewer's attention, encouraging contemplation of ancestral gender performance. As the eye gazes, it symbolizes the ongoing dialogue between past and present, underlining the ongoing challenge faced by those navigating the complex intersection of identity and tradition.

"Ancestors Won't Shut the F\*\*\* Up, Blessed" invites reflection on the diaspora journey beyond the confines of Western gender norms. Through this artwork, I aim to celebrate the stories of individuals whose identities transcend easy labels, while honoring the strength needed to navigate the intricate terrain of gender, heritage, and belonging. This portrait stands as a testament to the resilience of those who find their authenticity in the intricate dance between ancestral echoes and personal identity.

(This artist statement was written by ChatGPT)

### 5. Karlina Mitchell

*I thought of the people before me who had looked down at the river and gone to sleep beneath it, 2023*

Mixed media/ photography, 2300 x 1533mm

The Rewa, a place of my childhood memories. The river I was born next to and the river that flows through to my mothers village and out to the ocean. This work is about the stories of my family history and the cultural history of the Rewa.

### 6. Kim Pham

*Phở, 2023*

Video installation and Pari in kind 1x table & 1x chair

As I eat, I garnish my bowl with spoonfuls of chilli oil, chili powder, ground chilli, chilli sauce and fresh slices of chilli until the bowl turns a deep fire-red. The chilli, in all its forms, symbolises the pressures of growing up, the expectations that we are fed by our families and society and how we are forced to clench our teeth and bite through the heat. These false narratives are supposedly designed to push us and nourish us to be the best versions of ourselves, but really, they just hurt us. Just as we can become addicted to spicy foods because the brain releases dopamine in response to the pain, we too can become addicted to satisfying these expectations in hope of validation.

The chair invites the viewer to sit down and dine with the crying girl. The experience challenges the rising subgenre of "millennial parental apology fantasy". This gives people a unique opportunity to take the place of a parent who hurls abuse at their child. Would you do the same if you got the chance to be in your parent's shoes

## 7. Celine Cheung

回歸塔 *Tower of Return* (pages from a sketchbook, photos from a trip home), 2019-23

ink on paper, analogue film photo prints

21 x 14.5 cm each (drawings) 10 x 15 cm each (photographs)

The Tower of Return is a local landmark in Tai Po, New Territories, commemorating the return of Hong Kong in 1997. I promised my aunt I would go visit the landmark with her. However, I didn't keep my promise. And she has since passed away.

Using brush and line work, I sketched a semblance of the Tower from indistinct memories of what it looked like. The suite of drawings is accompanied by a series of analogue photos taken in Hong Kong, last time I returned in 2019. They were scenes taken from the surroundings of New Territories, when I was based in my aunt's home.

Both the photographs and sketches evade a direct depiction of the subject matter, emblematic of how my family speaks in euphemisms when it comes to loss.

*The shape of grief ruptures, spirals and ascends...to a place I cannot return to.*

## *Apparitions, 2023*

Liquid chalk on glass, dimensions variable

I think about encounters— ties, linkages, connections — people meeting, converging and diverging... I think about traces of emotions that linger in space, like ghosts — apparitions.

Found family, friendship, love and loss  
all of it passes through the confines of place.

The idea of drawing on the windows of Pari was found in the archive of my final year in art school.

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Clay, glaze, rope, metal fixtures, bedside table and found objects, dimensions variable

*Here Together, 2023*

Clay (fired and unfired), glaze, and found objects, dimensions variable

PillowTalk and HereTogether are a collection of ceramic works which are expressly asexual in methodology - attentive to "asexual resonances, moments, touches, or textures" (1) Referencing the form and surface of Chinese ceramic pillows, the sculptures explore queer desire for kinship outside of heteronormative, sexual and romantic definitions. The ceramics are non-linear - multiple - in flux, they hold within them an expression of tenderness - frustration - intimacy - rejection - love.

With my work, I am wondering how asexuality can imagine different ways of connecting, of ways that are messier and that are so many things at once. We can describe these connections in parts, in the warmth we feel – we don't have to explain away these connections with a single noun.

(1) Przybylo, E., & Cooper, D. (2014). Asexual Resonances: Tracing a Queerly Asexual Archive. *A Journal of Lesbian and Gay Studies*, 297–318.

**9. Agus Wijaya***Eitn and Naintn, 2023*Hand-detailed digital sculpture with mounted archival pigment printing on art canvas  
25x15x20cm

Wijaya's practice questions the construction of both the personal and cultural self through 3D abstraction, experimental sculpture and new media.

Now raising a family in Australia, Agus reflects on and seeks to reconnect with his cultural heritage and beliefs – that he stayed away from, but came to realise – that despite everything, helps explain his perception of things.

His recent works are a multi-medium exploration of identification and dis-identification, of personal and cultural histories, of the bridges and glitches between ways of knowing and Seeing.

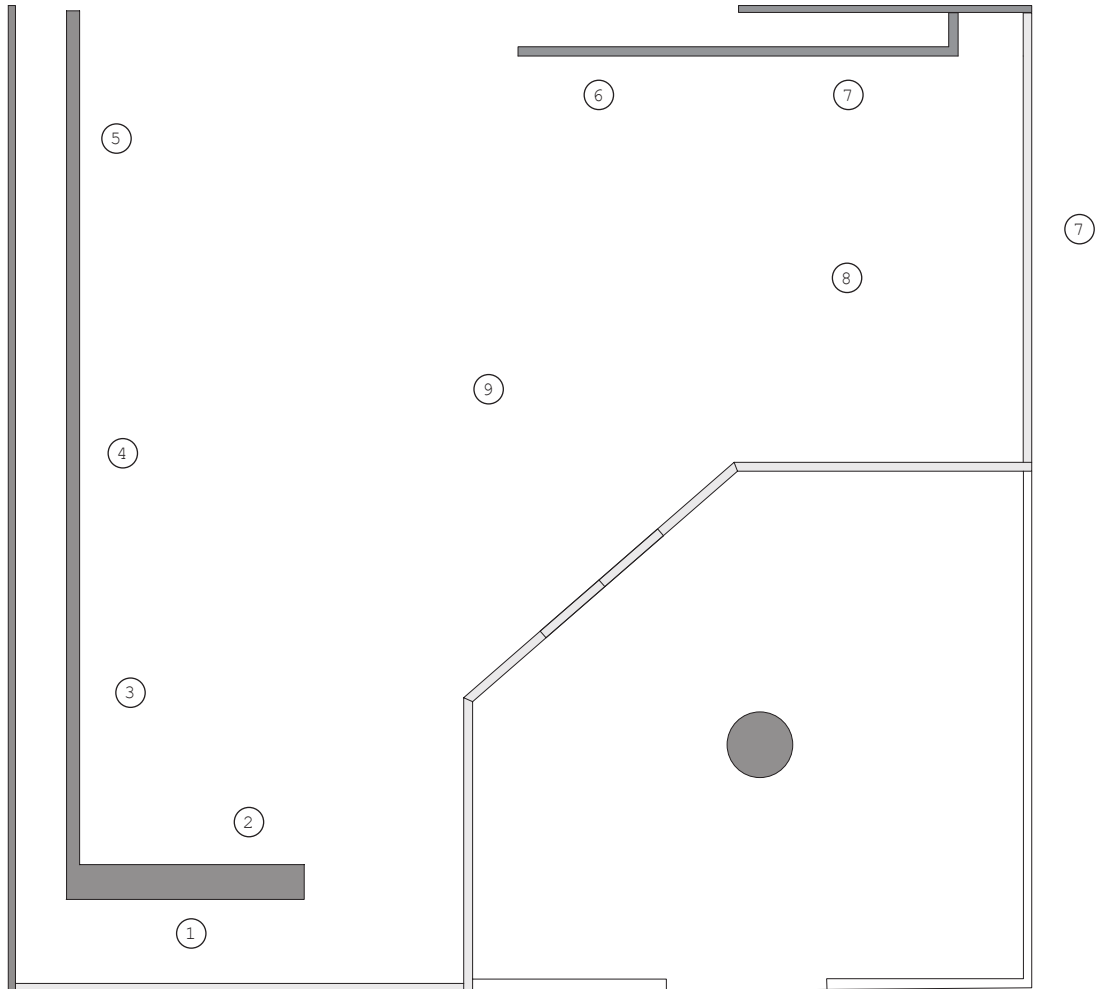
Pari is supported by the NSW Government through Create NSW

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