

31. 07. 2022
– 28. 08. 2022

ORGANISED BY CELINE CHEUNG, VICTORIA HALL, ZOE XU

Mixed Business celebrates the people who keep Pari running: our gallery keepers, facilitators and directors. Community and relationships are everything, and we're constantly figuring out what these things mean to us collectively. Right now, we're thinking about being together, supporting each other and exchanging energy. About how to share space both online and IRL. About blurring the boundaries between Self and Other. About nurturing creative practice, openness and vulnerability. About connecting and exchanging through similarity and difference. About strengthening and drawing on collective memory to build resilience.

It's been a rough couple of years, but being together, and being creative together, can be a force for recovery and revival.

Rebecca Gallo

Monument, 2015

Photo documentation (digital print) of site-specific assemblage
630x930 mm

'Monument' was made on Barkandji country in 2005, when I was on a residency at a remote university research station. While I was there I walked a lot, as I tend to do. Usually I collect small objects as I walk - broken bits, junk, detritus - but out there, most of the junk was too big: a car graveyard; old machinery; a cast-iron stove. Fragments of defunct farm equipment were semi-buried in the red clay of the dry riverbed.

I know this sounds overly romanticised, but it really felt like things were being reclaimed by Country - metals mined elsewhere and manufactured into machines, probably used to change the land, now being swallowed again by the earth. I intervened, I half-unearthed parts of them again, and made them into monuments. They felt like monuments to decay, to colour, shape and material, and to things being not quite one thing or another. I photographed the monuments and took them apart again. I wonder how much those metals have changed or moved in the seven years since then.

Talitha Hanna

Homs Series, 2019

Mixed Medium on paper
210x297mm (A4) x 3

Drawing upon my exposure to the impact of Civil War on my home country, the 'Homs Series' explores the destruction and reconstruction of the Syrian landscape as a result of armed conflict. Each mixed media collage depicts scenes reminiscent of the the city as I documented in 2019. I manipulated found materials and reassembled them into buildings, echoing the arduous restoration of the infrastructure and way of life.

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Zoe Xu

A Bad Poem, 2022

Collage photography

297x420mm (A3)

'A Bad Poem' is a reflection of Zoe Xu's volunteer experience with Pari. Mixing the photos she has taken from previous exhibitions in Pari and the surroundings in Parramatta, the work is a personal journal about many Saturday afternoons she has spent in Pari.

While voluntary work is always a controversial topic in the art sector, it does bring many possibilities to people who will never call them an art worker. 'A Bad Poem' uses photographic documentation to explore the meaning of voluntary work for a non-art worker. It is a way to remain poetic as Wislawa Szymborska wrote in 'Possibilities', "I prefer the absurdity of writing poems/to the absurdity of not writing poems".

Samuel Kirby

Cubes/Grids, 2019

Photographic diptych

300mm H x 800mm W

Cubes of Microsyenite, known commercially as Bowral Trachyte, Located at the summit of Mt Gibraltar, Gundungurra Country, Wingecarribee Shire. This site was quarried for one hundred years from 1886 - 1986, the stone being used extensively in construction and infrastructure projects across Sydney.

Grid pattern cut into stone, providing grip for bushwalkers. Located on Platypus track, Excelsior Creek, Bidjigal Country, The Hills Shire.

Brenton Alexander Smith

Ouroboros machine, 2019

Single channel video, sound

6:30min

This video work was made on an artist residency in Iceland in 2015, during a long sunless winter. It focuses on the conveyor belt of a machine designed to pack dried fish to be sent overseas. I remember they told me it was going to Nigeria to be used in soup stock.

The video is a continuous loop of fish remains ascending on a conveyor belt. Despite being dead, these fish are fidgety; they jostle and fall as they are pulled upwards. At moments they seem oddly expressive, their movements conveying an uncanny sense of liveliness.

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Connor Xia

Garfish, 2021

Drawing

Rice paper, knitting wool, fishhook, fishing line

297x420mm

This work is about peeking into a sliver of synchronicity, sitting on the edge of a brief alignment.

Celine Cheung

Mong Gei Ta (忘記他), as days go by, 2022

Coloured pencil and prints on paper with glass beads

297x420mm (A3)

'Mong Gei Ta' (忘記他) is a Cantonese pop song and soundtrack to Wong kar-wai's 1995 film 'Fallen Angels'. This portrait is a soft rendition of the leather-clad, hard-boiled killer's agent, played by Hong Kong actress Michelle Reis.

忘記他 means 'forget him'. After a recent heartbreak, my days were coloured by a haze of media-consumption. I found companionship in watching Michelle's character, who is full of contradictions as she oscillates between being stoic and strangely subservient. While making this drawing I think about agency, and if there exists a peripheral queer gaze in classic films.

Through my parasocial relationship with fictional femmes and craft mediums, I am healing my relationship with vulnerability. As FKA Twigs proclaims, this is for 'baddies with a tear in their eye'.

Victoria Hall

Kyeemagh Beach, 2020

Digital Print on Rice Paper

195x145mm

This work is a multi-disciplinary, time-specific celebration and commemoration of nature. Focussed on immortalising a subject matter that is at high risk of permanent change. Reacting to the hybrid landscape of sea and airport, Kyeemagh Beach is a digital collage incorporating in situ watercolour sketches and photographs. This work explores the delicate reality of the human and non-human landscape.

Bonnie Huang

Beauty Is Pain, 2022

Found objects (silicone mask, pleasers, metal plate, screws)

100x200mm

This work aims to celebrate the salvation provided by queer nightlife yet simultaneously explore the myriad of painful processes that can be involved in participating in that culture. Crucified on the wall, the aesthetic culture of queer nightlife is expressed through common symbols that are nailed to the wall, bleeding. It is also a critique on beauty standards and the way we

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contort, control and mould our bodies. The work captures an intensity and a duality between rejuvenating and life-affirming qualities, with the physical and emotional pain that often underlies and is endured.

Tian Zhang

A Manifesto for Radical Care or How to Be a Human in the Arts, 2022

Audio
21mins

This manifesto is a provocation for reimagining how we relate to each other, to work and the arts. It is an invitation to sit, reflect and ultimately put these ideas into practice.

For the transcript, go to: <https://sydneyreviewofbooks.com/essay/a-manifesto-for-radical-care-or-how-to-be-a-human-in-the-arts/>.

First published by Sydney Review of Books.

Monisha Chippada

Akin, 2022

Framed medium format prints
297x420mm (A3) x 3

An exploration of duality, connection and form.

Emma Cao

Letter From Another World, 2022

Print on paper
297x420 mm (A3)

This artwork would not exist without my friends Anya Doan and Miles Huynh who were collaborator in the piece's conception and design, originally created for the University of Sydney's Autonomous Collective Against Racism. Drawing inspiration from Anna Tsing's *Mushroom at the End of the World*, *A Letter from Another World* insists that life — albeit small and insignificant — will persist beyond capitalist ruins by locating this message on various remnants from a letter. Depicting the growth and behaviours of plants and insects on the stamps in particular, I am cementing the transformative, stubborn, and cyclical nature of life as a point of identity within our nation and among people of colour.

Sehej Kaur Sehmbhi

Breakfast, 2021-2022

Video/short film
1 film & 1 video/animated zine (vertical)

With every generation comes an inevitable shift in identity and experience, through an exploration of what is constant and what is left distorted. Sehej utilises media arts practices to unveil intimate moments of community and nostalgia amongst modern day immigrant

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experiences. 'Breakfast' attempts to alter from the familiarised classist and often commodified lens, and takes a nuanced approach through the merging and preserving of digital and physical mediums.

Amy Wong

Fruit Family, 2022

Mixed media sculpture with paper mache, clay, and found objects
260 mm (L) x 260 mm (W) x 160 mm (H)

'Fruit Family' is a collection of paper mache sculptures inspired by the abundance of fruit in the artist's Asian household. Instead of physical or verbal affections, the Wong matriarch's language of love is food. The pops of colourful fruits in their kitchen create an ambience of joy and harmony within their home. 'Fruit Family' paints a tableau of an upper-class garden party. Through tactile experimentations, Wong has sculpted representations of family members. The artist finds humour in exploring vintage American stereotype faces from 1950's advertisements as inspiration for their vivid expressions. Collectively, they represent the individual and dynamic characters that form a family, much like fruits in a bowl.

Kalanjay Dhir

The Best I Can Do Is Redirect Energy, 2022

Sculpture
300x50x50mm

The best I can do is redirect energy thinks about the behaviours of light, computer generated imagery, the mirror-based imaging technologies behind cameras and satellites, and photosynthesis.

Petalli guides the viewer through the steps to polish a sheet of brass to mirror finish and draws a link between starlight and the conditions necessary for sustaining terrestrial consciousness.

Naomi Segal

Pore, 2022

Ink on paper
210x297mm (A4)

Using the dual meanings of 'pore' as entry points, this document traces some of my recent study into unboundedness, vulnerability and transformation through every (textual) encounter.

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Dana Hubraq

21, 2021
Oil on canvas
150x150mm

Dana Hubraq's practice attempts to illustrate the effects of nostalgia on images and memory. Painting in simultaneous hyperrealist and impressionist methodologies simulates how time manages to either wear away past conversations, objects and events—or bring them to light.

Amy Ge

a chance to look at the end of the day, 2022
Digital print
148x210mm (A5)

I was cleaning up messes from months before, my body was knitting itself back together from illness, and I was missing things and friends but needed to reorder myself first. It's funny that you need to work to rest. Days go by like my phone's predictive text: no matter where I started, it would always lead to 'a chance to look at the end of the day'.

Rainer Ciar

Plushset, 2021
Cyanotype on calico, satin, terrycloth, thread, ribbon, beads
8x30x3cm, 11x40x6cm, 18x32x4cm

Plushset is part of a larger series of artwork made for my honours project, made from experiments with beaded charms and a cyanotype print. I wanted to make a work that was abstract but comforting to hold and look at.

Nathan Wratten

procrastiNATION, 2022
Video
1:56min

Like everyone else I was fascinated by ai text to image generators as they became quicker and more accessible. This video is made up of approximately ~800 images and all the images are good for something that appears seemingly by magic but they are never quite right and you never feel like you are quite done. I thought creating this I would learn something about the role of changing technologies in our lives but it really just seems to add to the huge amounts of digital detritus we have to wade through everyday.

Additional music by Gordon "Grand Final" Dudley.

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Emma Uyen le Pham

Loose Change, 2020

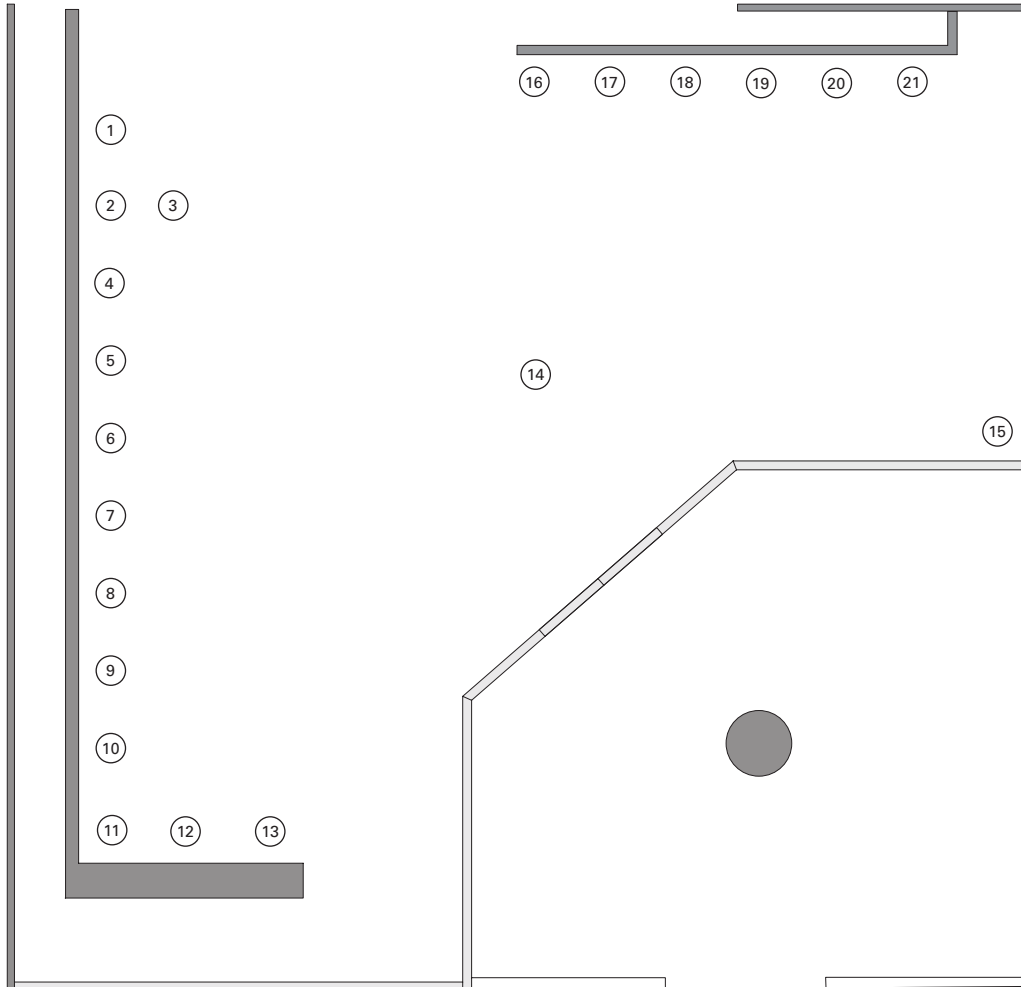
Framed print

297 x 420 mm (A3)

I see my identity as a complex patchwork of experiences, encounters and connections. It is rooted in spaces like multicultural urban community settings which have always made me feel safe, cared for and seen. As I flow in and out of these multicultural spaces, I wonder what it means to be from South-West Sydney and living on stolen land. Revisiting childhood haunts from the area as an adult, I feel like I both belong and don't belong. The familiarity feels vibrant and welcoming and yet, there is an alien feeling too — as though I am an outsider looking in. This piece is a nod to this strange state of in-betweenness that we carry with us like loose change and of making do with it what we can.

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