

12. 11. 2023

– 10. 12. 2023

Mixed Business celebrates the people who keep Pari running: our gallery keepers, facilitators and directors. These days we're thinking about how we might respond to the chaos of the world. What has brought us here together and what does that mean to us collectively? How can we protect ourselves and each other? We've formed calluses, leaned on amuletic objects, shared space, food, energy to expand all possibilities. We are determined to live, adapt and depend on each other in crisis.

Despite the uncertainty, like our daybed disappearing and the sticky surfaces we come into contact with, we've all landed at Pari; where we have chosen to fall with openness and vulnerability, to draw on collectivity to heal and grow resilient. May Pari continue to anchor us to each other, through creative practice, friendships and community, as we weather the storm together.

### 1. Tian Zhang

*Lessons for living from living in the museum*, 2022

Silkscreen print on paper

43cm x 32cm

This is a 'harvest' or a recording of my learnings from Sekolah Temujalar, Gudskul's collective studies program at Documents Fifteen. The program involved 50 days of living, eating, cleaning, conversing and sharing inside the Museum Fridericianum in Kassel, Germany.

Graphic design and screen printing by Adi Dhigel from Grafis Huru Hara.

Many thanks to Gudskul.

### 2. Amy Ge

*Calluses I-VI*, 2021

6x Digital Illustrations

dimensions variable

Like calluses, narrative and visual motifs reappear and disappear throughout the longrunning manga series JoJo's Bizarre Adventure, but often with form, materiality and function reimagined to unseat a reader of that protective familiarity.

Calluses in JJBA mean more than just the obvious for a shounen manga - author Hirohiko Araki designed his business card with the mark of a callused finger, calling it an international sign of a manga artist.

With the ideas of repetitive action, iteration and hard work as a framework behind reading JJBA, Calluses I-VI is an attempt to categorise and explore recurring motifs throughout the series.

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### 3. Nathan Wratten

*In the draw, 2023*

scratchies, paint &amp; plywood

45cm radius circle

You ever get the feeling that your just one big win away from getting your life in order - just getting the major feature or winning the lottery and you can finally solve all your problems? Even just winning the meat raffle or the 50/50 would give you a bit of breathing room.

### 4. Rainer Ciar

*Children of Steel, Soldiers of Slime, 2023*

A2 framed print, mixed media sculpture

30x45x25cm

Struggling through dirt and blood, their skin grows callous with scars. Records of their words are lost to the wind, only an image remains. It's exhausting when one fights for their entire lives.

Inspired by Serwah's visual style, I wanted to both return to my roots as an illustrator and experiment with character design and mixed media. Inspired by ambiguously gendered historical figures, anachronistic fantasy video games, and anime characters co-opted and fetishised. Made with gracious help from Serwah and Leila.

### 5. Celine Cheung

*Sunset at Westpoint, 2023*

Two channel video installation

2:00 minutes

A homage to Westpoint shopping centre in Blacktown — seen through a romanticised, melancholic lens, coming from someone who didn't grow up in the Area and only got to know it through a relationship with someone who lived there.

'Sunset at Westpoint' speaks to feeling like an outsider, looking in but never fitting in, never a part of the party, rocking up and realising that it is all over.

### 6. Brenton Smith

*Squirm King, 2022*

3D render

20.32 x 25.4 cm

A little experiment; a fidgeting ball of something.

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## 7. Sarah Anstee

food court, 2023

Oil on canvas, stretched on recycled timber

84 x 119 cm

'This work is a post-digitally composed painting set in a 3D scanned environment that works between a real setting and its virtualised double. This food court is shown from a perspective unattainable from the physical site. It becomes an unfamiliar, fantasy-like and imagined scene rendered through the spatial distortion and imperfections of the scanning process.

Taking characters of its environment, a figure warps through the scene and runs through transformations. Is the scene disintegrating or developing? Real, unreal, tethered, floating. Infinite or limited by its scope of its scan. Pre-virtual? Post digital.'

## 8. Emoeba Hartbridge

### 9. Salem Wicke

rat with cheese, 2022

printer paper

21 x 29.7 cm

the rat got his cheese so you TOO can achieve your dreams :)

## 10. Amy Wong

Busy Bee 1, 2023

Mixed media sculpture with papier mache, wire, acrylic paint, colour pencil, oil pastel, pipe cleaners, nail polish and fake flowers.

approx. 40 cm (L) x 40 cm (W) x 180 cm

Busy Bee 1 is the first of Wong's upcoming series of mixed media sculptures and infographic posters of Australian bee species. Wong created Busy Bee 1 for a science communication project for her Invertebrate Biology studies as part of her pursuit of a Bachelor of Advanced Science (Honours) / Fine Arts at the University of New South Wales, majoring in Ecology, Painting and Sculpture. The scientific museum display features the native common blue-banded bee (*Amegilla cingulata*), one of Australia's most beautiful bee species. *A. cingulata* features bands of metallic blue fur across their black abdomens. The installation depicts the bee's collection of majority of its nectar from blue and purple flowers.

Wong's goal is to combine her passions in the arts, entomology, and botany to develop an interdisciplinary practice expanding across sculpture, installation, science communication, and environmental conservation. Busy Bee 1 is the first artwork of Pollinator Spectrum, Wong's emerging interdisciplinary art and science collective, University of New South Wales society and kids magazine celebrating pollinators in Sydney and the world.

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**11. Kenny Phan***Cloudgazing, 2023*

oil on canvas

50 x 40 cm

Cloudgazing depicts a moment of self-reflection in isolation from the outside world. This may be just finding a private space for contemplation and seeking solace within. The clouds over the figure can be represented as an aspect of daydreaming or a person in deep thought, and the bathtub they're in represents private space separating from the outside world. With the solemn expression as they gaze upon the sky, they are pondering life as they self-reflect and wondering what's next for them.

**12. noamy***amuletic card installation (corner, hold, release), 2023*

ink on paper; maybe a soapstone or an abalone shell

74 x 105 per card; installation dimensions variable

\*

corner

*verb*

to force (a person) into a situation that is hard to escape.

*noun*

where two sides meet; a secluded space; a sharp turn.

(be/with)hold

your story insists on being told. could we enshrine more safety in the telling? could the "right to opacity" and "dignity of being known" be held at once?

release

in a moment of falling

in deepest terror

i advocated for myself –

a chance to be understood

careening beyond my reach

and into yours?

\*

quotations via Édouard Glissant (1990) and Teddy Cook (2021).

\*

noamy ("know me") watches vegetables illuminate as they hit boiling water. they tend to be deep in thought, porous to things they pore over.

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### **13. Gudskul in collaboration with Kit Wu-Bylett, Casey Ayres, Pari, Arab Theatre Studio, Floating Project, Yayasan Tonjo Foundation, Sudut Kalisat, Lifepatch, Kolektif Hysteria.**

*Gudkitchen "Western Sydney edition", 2023*

found and sourced materials

dimensions variable

Gudkitchen "Western Sydney edition" is an open kitchen run collectively in the courtyard of Pari. The mobile kitchen carts are built by Kit Wu-Bylett with assistance from Casey Ayres, inspired by street vendor style in Jakarta, where Gudskul is located. All the utensils, ingredients, and food are sourced and shared based on the concept of Lumbung -- a collective pot where people can contribute their tangible and intangible surpluses to be accessed by the community. As an open kitchen, it is also a social space for 'nongkrong' or hanging out. Nongkrong is Gudskul's curricula, a method for learning, conducted through three main activity clusters: friend-making, learning from friends, and self-organizing. By running the kitchen, people can exercise collective praxis and self-organization by doing what needs to be done: chopping vegetables, preparing ingredients, cooking, and cleaning.

In addition to cooking activities, Gudkitchen also has a mission to collect recipes from various participants who want to cook in the kitchen and then write/describe the recipe in the Gudkitchen Journal.

### **15. Sehej Kaur Sehmbhi**

*HomeBody, 2022*

Quilt from Found Fabrics

50 x 55 cm

Homebody is a self sewn quilt that assembles found fabrics of personal histories in cultural and medical upbringings. Hand sewn gestures begin to honour maternal lineage and labour, and affection to an inner child that craves comfort in sterile and diasporic worlds. The quilt-making process is one that instills presence, and a chance to grieve and gain autonomy.

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## 16. Fei Gao

*The Abyss*, 2023

video

15:50 minutes

'The Abyss' is a fusion of costume and performance that explores their immigration journey. The constantly shifting immigration policies and elusive 'in-demand' skills list feign fairness. Instead, the collaboration between Western powers to control movement through borders functions as a tactic to simultaneously meet the nations labour shortages whilst setting up those from Western countries to succeed. The stringent prerequisites of migration where biases are tied to factors such as race, health, ability, and economic status, cast a dark cloud of racism and inequality over the migrant experience. As a result, migrants from non-white and non-English speaking countries often experience instability, anxiety, and are ripe for exploitation.

In this performance, a resilient character adorned in armour embarks on a journey through the cloud of darkness, in search of a 'radar' – a symbol of belonging and human connection. The character undergoes various transformations mirroring how migrants navigate the intricate process. Symbolic elements are used as they attempt to measure up and gain access and acceptance in a new place. The 'armour' is a distinctive ensemble crafted from wire and fabric reminiscent of construction scaffolding. This attire, not yet fully realised, symbolises the ongoing evolution of the migrant's identity. The performance ends with the shedding of armour and a gaining of newfound fluidity, mirroring resilience, perseverance and new connections borne through connection through adversity.

Credits:

Film & Directing: Kalanjay Dhir

Coordination & Assistance: Irene Jiang, SRI Dhir

Writing Edits: Tim Wark

Costume & Performance: Fei Gao

## 17. Kalanjay Dhir

*habit habit (flower avatars)*, 2023

3D print

2 x (H1800mm x w600mm x d600mm)

habit habit (flower avatars) are 3D printed portraits of local people. After interviewing and collaborating with 25 local residents these avatar portraits were digitally made then printed. Habit Habit is a series of works imagining a futuristic Parramatta where people have evolved with flowers

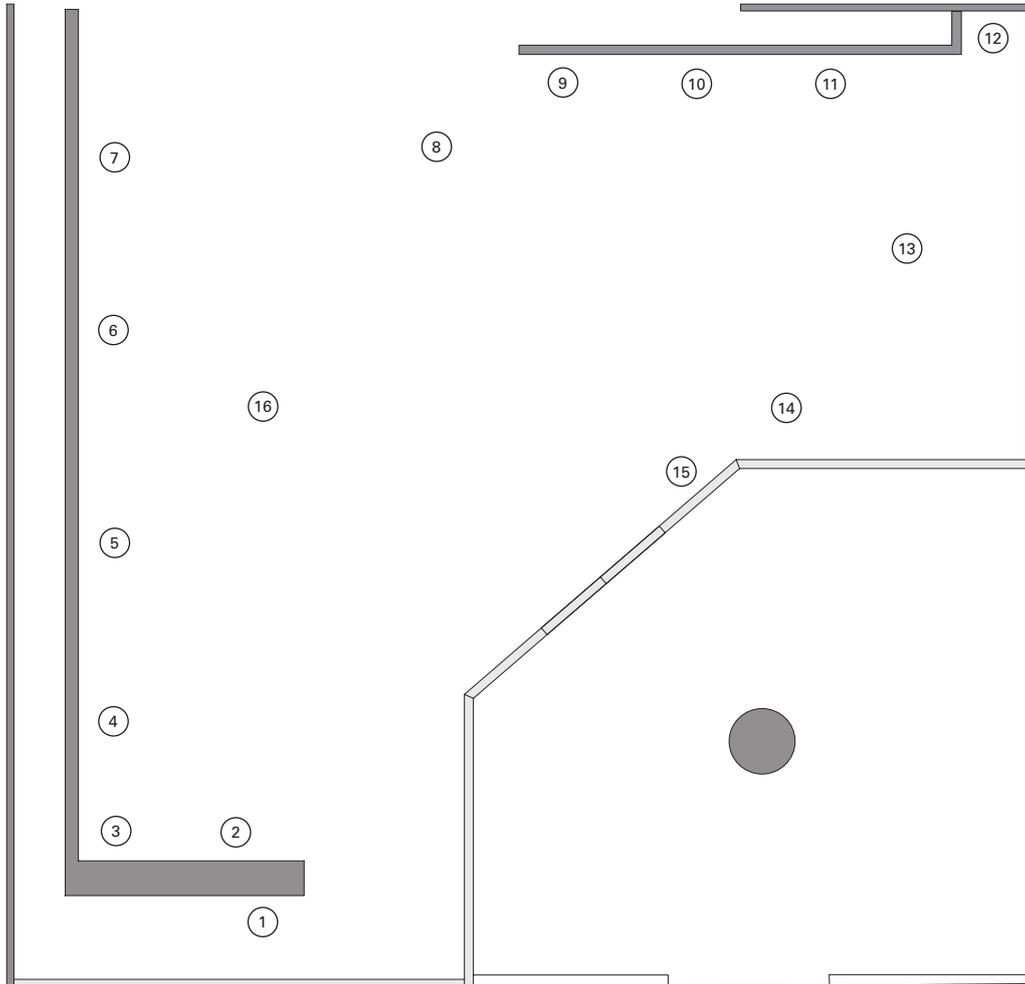
Pari is supported by the NSW Government through Create NSW  
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