

14. 04. 2024  
– 09. 06. 2024

ORGANISED BY RAINER CIAR, NAOMI SEGAL AND BRENTON SMITH

With every touch, our lives gradually take shape and form patterns. While childhood is understood as our most formative and impressionable phase, we also never stop changing. What if every moment can occasion growth and transformation?

*Slow Passages* navigates the ongoing transitions of life. The exhibition retreads old paths: past selves, core memories, forgotten dreams, beloved ancestors and communities. Simultaneously it embraces wandering tangents of imagination, play and healing. The artworks reveal that aging is not just a function of time; it can also be an active effort, hard and painful.

Journeying through constant cycles of living, growing, dying and reincarnating, *Slow Passages* is an offering of rest stops, detours and directions.

### 1. Grace Liu

*Lucky*, 2024

Multimedia sculpture

45cmx30cmx15cm

The Lucky Cat evokes imagery of takeaway shops run by immigrants, a symbol of forgotten dreams in pursuit of a better life. This is a personal re-imagining of this symbol reflecting my journey to accepting where I come from as a second-generation immigrant, which has been tied to deep rooted feelings of shame. The decorations have been repurposed from otherwise forgotten trinkets from my childhood and gaudy gemstones. The contrast between this traditional icon and the whimsical embellishments is a rejection of my negative childhood notions related to my culture. I reclaimed the Lucky Cat to invoke a sense of wonder and nostalgia, a reminder of when anything seemed possible, and we felt lucky to be here.

### 2. Adrian Mouhajer

*Family Portrait*, 2023

Framed paper

A5 and A4

This piece delves into intricate bonds between SWANA artists, Adrian and L, and their mothers. Through poignant visual elements, they explore their relationship as migrant queer children. Published English poetry (Hardie Grant, Aniko Press) forms a bridge of unspoken sentiments between generations, conveying yearnings for acceptance.

"Kebbeh neyyeh," a Levantine dish, vividly portrayed in the second frame, symbolizes their cultural heritage beyond words. It mirrors maternal love and nurturing, transcending time and place.

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The third frame shows hands crafting "waraq einb malfuf," embodying ancestral knowledge and care transfer. These gestures bridge generational and identity gaps, providing solace and connection.

### 3. Estelle Yoon

씨씨씨 (sse-sse-sse), 2023

16mm video, cyanotype prints

3:45mins

'씨씨씨 (sse-sse-sse)' is an homage to the intergenerational love that weaves a cultural tapestry, harmonising the South Korean traditional lullaby '반달 (ban-dal)' and its hand gestures to nurture deep familial bonds in its simplest form. Utilising '한지 (han-ji)', a traditional material evocative of my motherland, as the backdrop for cyanotype prints of my grandmother and younger sister, the installation fosters an intimate corner suffused with a blue, nostalgic warmth.

### 4. Ilana Lapid

Katie, 2023, synthetically dyed merino wool and silk, 50 x 45 x 0.2cm

Gracie, 2023, synthetically dyed merino wool and silk, 40 x 27 x 0.2cm

Margie, 2023, synthetically dyed merino wool, 59 x 30 x 0.5cm

Evie, 2023, synthetically dyed merino wool, 30 x 27 x 4cm

Marie, 2023, synthetically dyed merino wool, 27 x 33 x 1cm

*Captive minds*, is a series of five felted 'wool paintings' exploring the need for encounter and connection. With age comes busyness, and finding time for people we care about is harder. In moments of connection we share what is on our minds and in our hearts; the sufferings and joys! Connection isn't neutral; sharing the load leaves us lighter and heavier, which may hurt but is a good thing.

The paintings were made at a time when I felt particularly disconnected from my friends. The inherent warmth and tactile nature of textiles calls the audience to touch. And as portraits, this means coming close to the face in a comforting encounter. Since the felting process is physically taxing and time consuming, the time it took to make each painting became a way to spend time thinking of each person in a quasi-prayer form.

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## 5. Helen Anne Morgan

*The Backyard, Remembered*, 2018

Unique-state aquatint on Japanese mulberry paper

97.5 x 58 cm each

The works shown here belong to a larger series of nine unique-state prints, which record the colours of my childhood backyard from memory. My strongest memories of this space are of the beauty of the trees, plants, sky, and discarded objects found there, as their colours transformed in changing light and weather. As I began making the work, I found that it was impossible to visualise exact colours from memory. Instead, they had to be searched for through an intuitive process of printing and reprinting until familiar and resonant colours emerged. The medium of aquatint allows semi-transparent inks to be layered in endless variations, while the very thin, delicate paper gives the colours an immediate presence, as though they are floating in space. The work evokes the elusiveness of both memory and colour, paying homage to the childhood home as a significant and enduring presence in adult life.

## 6. Miski Omar

WARYA, 2024

Single channel video, installation, 12:22 min

Video, cord, soccer Balls, Guntiino sheet.

WARYA is a self-directed mockumentary written and filmed during my time in Somalia amidst Australia's COVID-19 lockdown in 2021. Collaborating closely with the endearing youth of Garlogoobe—my grandmother's village—this video work follows the daily exploits of Hamza, a spirited Somali boy, as he embarks on a mission to retrieve his stolen Fanta, chronicling his escapades, interactions with teachers, and rivalries along the way.

Through Hamza's journey, WARYA underscores the universality of childhood grandiosity, imagination, and the notion that the spirit of a kid remains the same no matter where you are in the world.

WARYA is complemented by fiber art made by local artist Cynthia Tran

Credits:

Directed, written, filmed by Miski Omar

Graded by Jeremy Elphick

Additional score by Angus Jin

Graphics and SFX by Kalanjay Dhir

With special thanks to Nema Adel

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## 7. Wasielah Noorsjamsi

*Make[shift] Madrassah, 2023*

Woodwork and resin

Floor Seat: 1170mm x 455mm x 60mm

Lamp Plinth A: 315mm x 315mm x 703mm

Lamp Plinth B: 265mm x 265mm x 513mm

Stand A: 315mm x 315mm x 203mm

Stand B: 265mm x 265mm x 143mm

*Make[shift] Madrassah* is a nostalgic exploration through a journey from reality to a world of imagination. Inspired by patterns from the Islamic world, it weaves childhood memories, playfulness, and the limitless nature of an unfocused mind.

## 8. Nolan Ho Wung Murphy

1. 'Mo Si #1' 2022. Film photo print. 52 x 72 cm

2. 'Mo Si #2' 2022. Film photo print. 24 x 33 cm

3. 'Mother' 2024. Digital photo print, 52 x 72cm

4. 'Lychee #2' 2024. Digital photo print, 32 x 42cm

5. Chan Mo Si, 'Untitled #2' date unknown. Ink on xuan paper, 42 x 48 cm

Years after the untimely passing of aunty Chan Mo Si, artist Nolan Ho Wung Murphy reflects and responds to the paintings she had left behind their mothers home. Their work speaks through grief, mourning and love, holding a tender embrace of their aunty's memory.

Having never met, this series of works represents a loving dialogue and collaboration between the two as they meet as artists for the first time, speaking across time, death and life.

## 9. Jessica Kejun Xu

*still, slowly, growing, 2024*

Xuan paper, brush tip pen, raffia, bamboo hoop

Dimensions variable

'*still, slowly growing*' is a reflection on yányū / Chinese proverb ~ 不怕慢, 只怕站。

With stylised lettering, taking after artist Xu Bing's square word calligraphy, Jess encourages a closer look to recognise the un/familiar.

Illustrations capture moments during Tai Chi and intuitive stretching, practised while decompressing chronic pains. Layers of movement and grounding are reflected in sky, moon, and land.

Even in stillness, we are growing slowly. Even while feeling unseen and stuck, there is movement around us. In the sky, in the earth, with each other, within ourselves. Perhaps reminding us that in moments of opacity, we are in motion.. still, slowly growing.

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**10. Thomas Enriquez***I might encounter enormity, 2021*

Single-channel video

4:32 minutes

*I might encounter enormity* aims to complicate feelings of hurriedness, explore walking as meaning-making and navigate how we define place. The work draws on a level of discomfort with destinations, their endings and instead observes how slow sense perceptions raises a looking glass on becoming.

The moving-image works of Charlotte Prodger influence my handling of place and identity through the use of diaristic narration to foreground video fragments of landscapes.

Pari is supported by the NSW Government through Create NSW  
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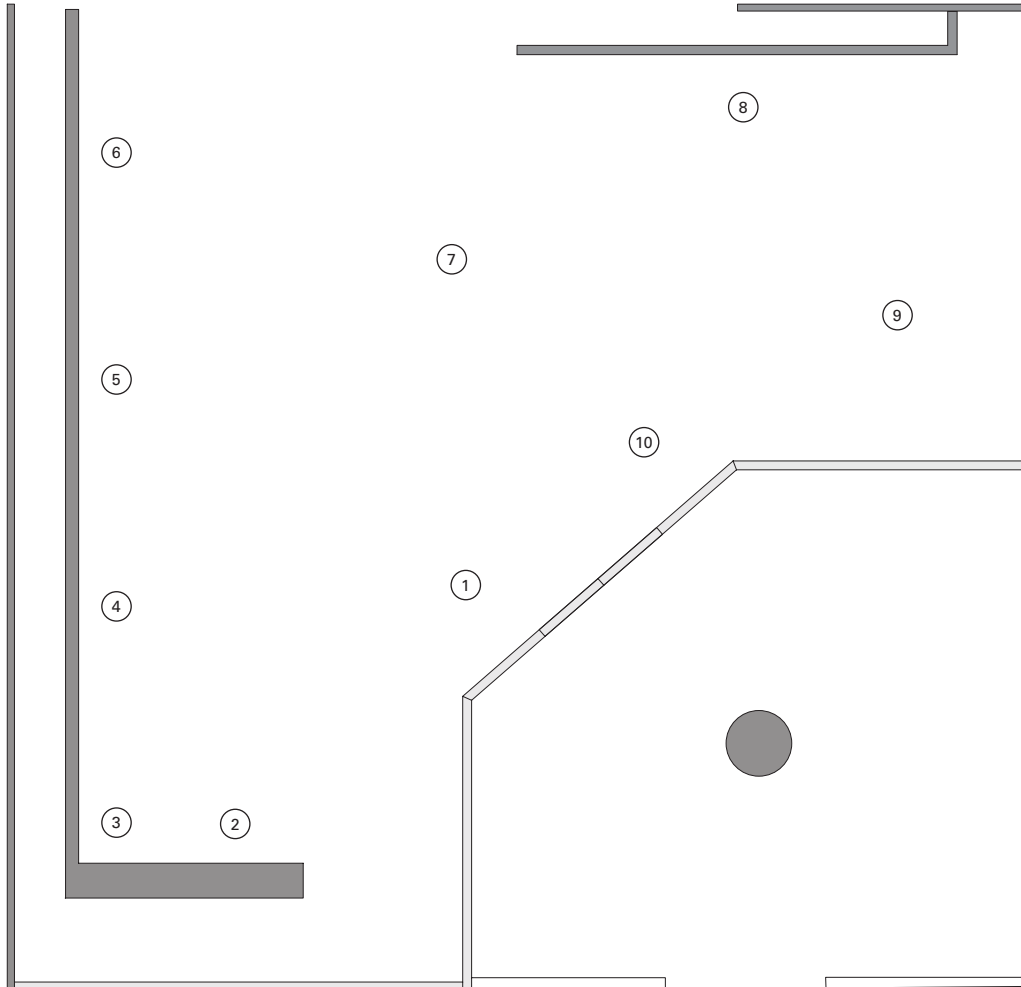
Slow Passages is powered by  
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