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AKHIL AHAMAT, DYLAN BATTY, MACKENZIE BENATO, TOM BLAKE, SUZANNE CLARIDGE, JACK DE LACY, KALANJAY DHIR, REBECCA GALLO, FEI GAO, VICTORIA HALL, TALITHA HANNA, GIANNA CHRISTELLA HAYES, HLSTRM (HAYLEY COGHLAN), LEON KANNANGARA, SHIVANJANI LAL, MEHMET MEVLÜTOĞLU, GARDEN REFLEXXX X YOUSUF KHAN NOOR, PAT DAKHOKHE MIKHA, NADIA ODLUM, NAMIKA PARAJULI, MANOLO POLITIS, EBONY SEBCOMBE, RICKY TANA, SASANKI TENNAKON, JOSEPHINE WYBURN, KAI WASIKOWSKI, JODIE WHALEN, BRYDEN WILLIAMS, JUSTINE YOUSSEF, TIAN ZHANG
CURATED BY SUZANNE CLARIDGE AND GIANNA HAYES



Day Day Market
Cnr Gore St & Thomas St, Parramatta
Photo by Rebecca Gallo

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Dylan Batty*Family Hammers (1-3), 2019-20*

Mallets made from reclaimed timber

The concept of the family hammer is that of a utilitarian object passed down generations, despite every piece of it having been replaced, ie the same hammer having replaced 10 different heads and 10 different handles.

Mackenzie Benato*Self-portrait Screenshots on Holiday, 2018*

digital collage, textile print

40 screenshots taken from Googlemaps while on holiday in Japan from 10th November – 2nd December 2018.

Tom Blake*oranges (OO), 2018-2020*

2-channel video, phone screens, continuous loop, 15 x 20 cm

a length of time (II), 2019

cyanotype, Tas Oak, artist-made brass frame, 30 x 40cm

a length of time (II), 2019 and oranges (OO), 2018-2020 see drawings and quotidian imagery fragmented and looped across cyanotype and video.

Suzanne Claridge*Not a flower, 2020*

Oil paint on canvas

"She's been dead for some time.
She's dead, like a beautiful flower,
killed by an unseasonable frost."
–Shakespeare, Romeo and Juliet.

Why is it that flowers and femininity are two symbolisms that are intertwined; one being interchangeable of the other. These are not fragile flowers that bloom. These are not fragile flowers waiting to be touched tenderly, waiting to be looked at, waiting to wilt.

Jack De Lacy*Holding as beholding reading group, 2020*
text, reading group

Holding as beholding is a text-based artwork about reading as a reparative, community practice. Throughout Mixed Business, *Holding as beholding* will be used to facilitate a reading group where a public community comes together to read the work, discuss its reference material and construct personal relations to the text and to each other. The work hopes to privilege dynamic, interpersonal modes of research, to create new ways of knowing, and to emphasize communal learning. All are welcome to join :-)

Kalanjay Dhir*Pleasure & Immersion, 2020*print on postcard, text, stamp
Photo by Gianna Hayes

I have been thinking about immersion as a starting point to think outside of the self. Little epidermis rubbing against the big river. How can you exceed the bandwidth limitations of the body? A quick dip, burrow in centuries of liquid history, chatter between skin and water. Swimming in shit feels so good. I'm so rude, to live next to the Parramatta River for 25 years and not once asked, 'River, may I lie next to you?'

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Heath Franco*YOUR DOOR*, 2011

HD video, stereo sound

Shot and compiled at a former share house in North Parramatta, *YOUR DOOR* imagines the possibilities of lifeforms existing within the inanimate surfaces of a typical Western Sydney residential doorstep. Explored in the work are ideas of the 'home', ownership and the variety of inhabitants who may live there over time - tinged with the 'suburban darkness' experienced by the artist during his 25 years living in the region.

Rebecca Gallo*Rosehill Racecourse 1, Rosehill Racecourse 2 and Rosehill Racecourse 3*, 2018

gouache on paper

In 2018, I was invited over an Instagram DM to contribute an A4-size drawing of a horse for an exhibition curated by the artist Noel McKenna. I really admire Noel and his work and wanted to say yes, but I hadn't drawn anything much in years—I had mostly been making sculptures with things I found on walks. So I did what I do, and I took a walk. I walked around the outer perimeter of Rosehill Racecourse. It's very industrial and I didn't see any horses, but I collected items I found along the way. Back in the studio, I arranged them roughly into the form of a horse's head, and made some drawings.

Garden Reflexxx x Yousuf Khan Noor*Dreams Do Come True v2*, 2018

Video shown on laptop

Raja tries to get bars in Old Dhaka during the flood season. Then, these scenes are fed through The Hidden Bay and

uTorrent, without enough oomph from the connection, spiralling the images into mystery. Online communication and 'illegal' piracy opens windows; it is the most effective form of film distribution, and the most affordable way to watch art film. But, as the internet collapses, these connections are being lost. Shot on location in Dhaka, Bangladesh with an iPhone 7, and edited in Warrang - Sydney.

Fei Gao*Long Night*, 2019

Minecraft texture pack

Long Night is inspired by an injury and an infection that caused me chronic back pain one year ago. Life changed drastically and pain has dominated my world. Sometimes I try to meditate to the night sky. Nothing matters compared to the vast universe. My suffering isn't just about me, but belongs to humanity in general. The night may be long, but keep going, hey?

Victoria Hall*Cascading Flowers*, 2018

video

The work is a celebration and commemoration of our environment. Exploring the delicate balance, tension and urgency facing a planet heading towards the point of no return.

Talitha Hanna*Images of War and Neglect*, 2019

35mm and digital prints

Upon revisiting Syria in 2019 it is evident that the damage of a Civil War extends beyond the physical destruction we so

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often see images of. A visit to each of my family's farms revealed the devastating neglect of livelihood due to a lack of profitability. Yet despite pervading hardships, everywhere in Syria are people trying to rebuild their lives and hold onto their past prosperity.

Gianna Christella Hayes

Open Vessel, 2019

Eucalyptus, Iron, Rainwater on silk

Water. Earth. Air. Fire.

Reclaim space
... time

an open vessel

HLSTRM (Hayley Coghlan)

rain painting no.1, 2019

iron oxide and rain on cotton rag

before the fires came roaring on the wind
there was one flash of rain
lasting five minutes
i caught you
then everything went up in flames

rain painting no.1 is the first of a series of rain paintings – two-dimensional works capturing the imprint of rain on the earth's surface – a familiar and soothing pattern to all living things, especially when we are experiencing prolonged drought and the land is ablaze. the pattern evokes the sound and the smell of rain, as if we can hold on to rains presence a little longer than its shy passing through.

Leon Kannangara

Free Your Soul, 2020

Hessian, tulle, acrylic paint, spray paint on wooden board

The history of Sri Lankan masks dates as far back as the 15th century, with strong links to devil-worship. This piece is a traditional Raksha Vesmuhunu 'Raksha' meaning "demon" and Vesmuhunu meaning "Face", a mask used in Sri Lankan dance and folklore to expel negative energies and evil spirits. The text 'free your soul' is an expression of one releasing themselves from their inner demons and their daily anxieties, which is prevalent in today's society.

Shivanjani Lal

From series: *Chaapa*, 2019

polaroids printed on brown paper

The work is part of a series called *Chaapa* (meaning in photograph in Fijian Hindi).

Mehmet Mevlütoğlu

Area Drip (Safety Bandoulière 25), 2019

imitation Louis Vuitton Speedy

Bandoulière 25, trolley safety strap

The first time I saw a trolley safety strap being used for its non-intended purpose was in early high school; the delinquent kids who were cool in spite of their rebelliousness were walking into school one morning strapped, as the smell of durries followed them. I always wanted to be the cool kid in school. Being from the area, it seems to be the norm for most of us to yearn for materialistic luxuries at one point or another. Maybe it's that done up Subi or it's an authentic Louis V Speedy Bandoulière. I'm content with my knock-off because now the scent of durries follows me.

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Pat Dakhokhe Mikha*Ecological anxiety*, 2017-2019

Photography

I am interested in human constructs that evoke a sense of “biophilia”; that primitive, primordial response to natural phenomena. Often times we think of anthropogenic invention as outside and above our natural world rather than a clunky imitation of nature’s most intricate inventions. I find beauty in the ambiguity of certain structures that replicate natural processes. The most beautiful and complex technologies on earth are not human made, but rather exist in the nucleus of each cell, in the fabric of our living planet that allows for ecological harmony in the most chaotic way. We need to learn from ecology. What we need in ecology is to reinvent a proper way to integrate—us—as the organism and the environment. In this sense, my work focuses on the ambiguity between human construct and natural phenomena; envisioning a future where the two are hybridised and are no longer mutually incompatible.

Nadia Odium*Directed direction IV*, 2019*Directed direction V*, 2019

adhesive vinyl and gouache on paper

Busy cities attack the eye. Attention determines perception.

Namika Parajuli

Docan, 2020

Photography

The Parajuli Docan is the community corner store. It is frequented by residents of Ecchey Village - snacks, toiletries, cow feed - an eclectic ensemble of offerings humbly

welcoming man, woman, child and dog. Once, my cousins closed the Docan. The offerings vanished and so did my nostalgic childhood memories in Kalimpong where I would buy all kinds of sweets and treats. Now that it’s back to its former glory, even stocking my own new needs of ayurvedic soap and craft scissors, I think of Sydney’s empty shells. Developer’s dreams of “mixed-use residential” buildings supposedly designed for diverse use but devoid of the character and authentic diversity of an Aussie corner store. But I also see their potential as places patiently waiting to be filled with new trinkets and new possibilities for all people in their community.

Manolo Politis*Graffiti bouquet*

Painting

This piece is about thinking outside the box on old things, new ideas, reusing, remaking and their intertwined beauty. When one painting has run its time, another painting is applied over the top to create something new. By keeping some of the existing painting, it also gives the first painting a new life. Further, it shows the beauty in new ideas right next to historical ones. There is beauty in the layered graffiti, you just need to look. And if you are open enough when you look, you might even see a beautiful bouquet of flowers.

Ebony Secombe*waste not, want not*, 2020

found object assemblage (sealable plastic bag and caution tape)

In response to the title of the exhibition *Mixed Business* the work created is the result of playing with waste material

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from my workplace. I am interested in materiality of the urban, the politics of urban redevelopment, the seemingly contradictory nature of combining 'place-making' and 'hostile architectures'; asking questions about who these places are being made for.

Ricky Tana

throwie + archive, 2020
aerosols, photos

Hoping to give a glimpse of the underground subculture of graffiti, giving access to random thoughts, memories and emotions to those that can relate.

Sasanki Tennakoon

Pages from artist sketchbook, 2016-2017
pen and ink on cartridge paper

Sasanki Tennakoon is a Western Sydney based arts worker and creator. She studied at National Art School (2007) majoring in Printmaking and at UTS (2010) in Communications. Her artistic practice is interested in human connection, communication and landscapes - in particular, the way these elements are figuratively framed and presented to the world. Sasanki worked with Blacktown Arts in varying capacities from 2012-2018, was a founding member of the artist run initiative PARI and worked with the Feminist Killjoys Reading Group and UTP from 2018-2019.

Kai Wasikowski

Climb, grip, hold #3, 2019
hydrographic photo print on indoor rock climbing holds

My most recent project *Climb, grip, hold*, (2019) looks at the interplay between

popular rock climbing practices from 19th century North America and the colonial and environmentalist agendas underpinning them. The work in this project focuses on the power play behind Naturalist figures John Muir and Theodore Roosevelt's environmentalist rhetoric and how their subsequent conservation efforts shaped natural environments—protected still to this day—to maintain the social and politically conservative status quo that favours the Anglo, male body in nature. Through printing my photographs of melting glacial landscapes onto indoor rock climbing holds, *Climb, grip, hold #3* pulls Modernist notions of Nature from an organic background into a technologically and ethically riddled consumer foreground.

Jodie Whalen

Sky Chamber II, 2018
photomontage/collage on photographic pearl rag

Whalen's practice explores an interest in creating emotionally fraught works drawn from her studio practice and an interest in ritual as a signifier of the art making process. Ritual, repetition and process – are common themes explored in her practice and given temporal form in her work. Filled with liminal spaces – unresolved relationships, broken geometry, personal ritual and transitory moments. These works are created as a site of contemplation and inward reflection for viewers. Use of created aromatic scent as a combination of essential oils designed to assist in emotional states of the viewer. Relating conceptually back to the themes and motifs of the work.

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Bryden Williams*Wet Dreams*, 2019

tannins and charcoal on Finnboard, framed

Impressions of charcoal and wood tannins captured from melting Pykrete ice blocks, made in response to trees, waterways and water distribution in areas of Mid-Western NSW. For context around my work, I describe it as a material outcome from work I was doing at Kandos for CEMENTA. These prints came from thinking about the past, present and future states of waterways connected to Kandos and the manifest connections to local and imported timber - a material and ephemeral study of some of the ways we connect with and consume water. Kandos is located on the land of the Dabee tribe of the Wiradjuri People. This part of mid-western NSW was, is and always be Aboriginal land. I pay my respects to caretakers, knowledge holders and elders past present and future and acknowledge that materials in this work were initially extracted from a mountain and river in this region.

Josephine Wyburn*My Mother, and the Memory of Her Mother*, 2019

inkjet prints on Habotai silk, light boxes

My Mother, and the Memory of Her Mother is a series of digitally coloured archival images. The work is an exploration of heritage, establishing connection to the traditional Indonesian batik fabric worn by the artist's grandmother within the image, and reassessing intergenerational its relationship. Both the object and the images of her grandmother infer their existence past and present.

The manipulation of the images connects batik fabric which is interwoven into the artists' identity, beyond its physicality. The use of silk aims to reclaim them as physical objects and continue the generational history between the artist's family and batik.

Tian Zhang*NOT NOT FROM HERE*, 2020

ink on wall

NOT NOT FROM HERE is a phrase that I've been mulling over for some time as a way to understand our complex relationships to place. The use of the double negative creates space for ambiguity and complication, defying colonial desires to categorise, define and control. While developed in response to my experience living in diaspora—where I am constantly asked about an elsewhere over here—the phrase also applies to the broader (white) settler experience where claims to 'here' are ultimately tenuous.

If you are interested in a work, please contact us at hello@pariari.org for the artists' contact details. Sales are handled directly by the artists and not Pari.