

28.03.2021

– 23.05.2021

CURATED BY HAYLEY COGHLAN AND KALANJAY DHIR

Pollen is used for transferring DNA; it carries the memory of its previous form. In the past, there was a predictability to the seasons but as the world shifts, unexpected forms develop in response. In this exhibition, the artists speculate on personal and cultural histories, from local sonic subcultures to temporary infrastructure to global drift. *Pollen* is an exercise in the collective imagining of alternate worlds that could germinate from this current time and place.

Alvin Zhong*The Rest Is Noise*, 2020

graphite on Stonehenge paper

841 × 594mm

Party Quest, 2021

print

841 × 594mm

The Rest Is Noise/Party Quest is a duo of works exploring the abstraction of images and objects of familiarity and memory after the passing of time, and how medium and technology renders out different emotions within the artist. *The Rest Is Noise* hazily recalls fond memories of late night raves: a lighter, sneakers, the last train home, impressions and marks made incoherent by substance and the passing of time. The graphite is pushed back and forth across the paper, sometimes sharp and in focus, sometimes clumsily and smudged, cobbling together a melancholic scene of the past. *Party Quest* renders out schoolboy memories in heightened, hyper-real 3D, echoing the fizzling and crackling coloured screens of his childhood. Virtual objects of desire, abstract shapes, and video game paraphernalia explode against harsh Australian sky. The two pieces sit together as a couple at odds with one another, handling dichotomies: sadness against happiness, timelessness and trend, pop culture and community. The works oscillate between two frequencies, reducing everything between them to graphite rubble or digital noise.

Anney Bounpraseuth*Phase 1: Exodus | Separation*, 2020mixed media *craplique*

2410 × 2950mm

Bounpraseuth is an Australian-born Laotian artist who grew up somewhat removed from her cultural identities as a former thirty year member of the Jehovah's Witnesses. The high-commitment faith is considered a cult by many experts and former members who identify as 'ex-JWs'. As a recovering apostate, she draws from newfound personal spiritual narratives to materialise secular paradises set in the present as a form of healing from Religious Trauma Syndrome (RTS). RTS is a condition formally labelled and researched by psychologist Dr Marlene Winell

describing the psychological and social damage experienced by an individual leaving a controlling faith-based community and lifestyle. Bounpraseuth's main influence is her mother's clashing wardrobe and interior decorating style with fake flowers and mismatched textiles adorning her childhood home. She describes her kitsch, vivid and intensely patterned aesthetic as *Cabracadabra*, after her upbringing in Cabramatta, a suburb infamous for discount variety and fabric stores.

Inspired by Femmage, Bounpraseuth affectionately calls her textile process, *cr-applique*, a self-coined neologism for narrative applique that utilises painting and textile waste (crap) to convert negative subject matter (life's crap) into something tangible, purposeful, positive, beautiful, and true to reality but tempered with humour (no longer crap). Fabrics are sourced from discarded paintings, donations from local Pay-it-Forward Facebook groups, and the shortened hemlines of second-hand dresses. For Bounpraseuth, applique, hand/machine embroidery, and collage are strategies to cut up painful histories and complex relationships, salvaging remnants of the past to create new narratives as a form of repair or personal healing.

Bounpraseuth's *cr-applique* depicts the artist's interpretation of Separation - the second phase of recovery from Religious Trauma Syndrome. The work references the artist's experience with physical and psychological dissociation upon leaving a high-commitment faith and embarking on a spiritual journey in a new world or present-day secular paradise. The experience of dissociation facilitated the artist becoming a life model in defiance of the Bible's view of women's modesty, helping them reclaim ownership of their body and mind towards physical and psychological reintegration. In life drawing, imperfect bodies in quotidian poses are embraced as more absorbing to study, not for arousing sexuality but rather in appreciation of their broader humanity. Using life drawing in this manner responds to the destitution and hypersexuality of the archetypal Eve to insist upon a kinder view of the damned heretic.

Leanne Watson

Darug Nura Bugrabunya (Darug Country broken to pieces), 2020

paint on stretched canvas

1020 x 7608mm

Darug Nura Bugrabanya expresses the abundance of culture and life within Darug country, showing how climate change has affected the environment and the overall impact on our totems, land, people and our environment. I have included another painting called Waratah healing, because to me, they are healing. In Darug they are in many of our stories, they are a magical flower that helped our people when they needed it at different times. When our land is healing, they will flower and show us that the land is healing, in many places they have shown me that our places can heal.'

Kevin Diallo*Untitled (Cowry Sculpture)*, 2018

plaster, gold metal 'grillz', Original Dutch Wax Fabric, video

5 min 23 sec

Untitled (Cowry Sculpture) interrogates black and African authenticity in a post-colonial context. It presents blackness as complex, multifaceted and fluid. The work aims at subverting the White gaze and redefining Black and African identities in the digital age.

Untitled (Cowry Sculpture) explores the tensions between the circulation of "Black cool" aesthetic within popular contemporary channels of distribution and the performance of blackness in a contemporary context.

Maya Kilic*Aachi's House*, 2019

5 channel video installation, digitally printed nylon rug

1 min 40 sec

Aachi's House is a series inspired by surreal little snippets of childhood memories that exist as a mental archive in my mind. The work exists as a series of digitally manipulated, animated videos that attempts to digitally reconstruct and stage absurd fragments of early adolescent memories.

Primarily growing up in my Grandmothers traditional Singaporean home in the early 2000's is the duality that inspires my overactive imagination. Hindu God's were seen as cartoon characters, traditional ornaments were used as toys and the entire house was essentially a fantasy-land that coincided seamlessly with the emerging digital prominence of the early 2000's.

Ultimately, *Aachi's House* questions whether playful animations have the capacity to act as a theatre for accurately representing childhood memories - at the subconscious intersection between dreams and reality.

Future Method Studio

Future Method Studio is made up of Joel Sherwood-Spring and Genevieve Zoe Murray. Working across architecture, installation and speculative projects, Future Method focuses on material culture and creative methodologies that are impact and process driven. They have been commissioned by Pari to develop a mobile knowledge space that functions as a bookshop and a library in our east facing window. The library will be developed throughout the course of the exhibition, and once sown will become a permanent feature of Pari.

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Minh Tinh Le*No Vessel of my Blood*, 2019

inkjet print

840 × 1180mm

Heartfelt, 2021

archival inkjet print

590 × 420mm

Watering can, 2021

Archival inkjet print, POA

590 × 420mm

This collection of self-portraits spanning from 2019 to 2021 captures the discomfort of representing myself in my art. Biographical works come with a deep, ugly self-examination whether it be the study of my own form or positioning myself within the cultural spheres I inhabit. Bound together by the aesthetics of modern Buddhist art commonly found in domestic shrines or altars, the way I depict myself drifts and ebbs in parallel to how I build up or break down my placing on this unceded, stolen land.

No Vessel of my Blood; throw away the mirror and meet my own gaze. I sit in a bathtub examining myself with my own eye, wondering if without language can I ever reconcile how my locality and heritage coalesce?

Heartfelt is a vivid expression of my gender. Establishing myself as non-binary in each space I enter or pass through presents its many challenges but embracing my identity, the joys and community of queerness fuels my journey to self-realisation.

Watering can; for a flower to grow it needs water and sunshine. For my spirit to bloom, it drinks from the flowing legacy of my ancestors and the weathering of the world surrounding.