MIXED BUSINESS 7

ADA DOSRI, BEDROOMANG3L, BRZA DOLL, CELINE CHEUNG, CHIOBU9999, EMILY GREENWOOD, JESS CURRAN, LEANNE JOHNSON, NATHAN HAMMER, RAINER CIAR, SAMIRA EL CHAMI & SETH HAGGARD

15. 11. 2026
– 13. 12. 2026

CURATED BY EMMA CAO, EMILY GREENWOOD, JESS CURRAN, KIRSTEN MAGLALANG & NAOMI SEGAL
WITH ASSISTANCE FROM EMMA HARBRIDGE & RAINER CIAR



You already know what it is ~ Mixed Business is an annual exhibition bringing together the volunteers and directors who keep Pari running. In its seventh year, one can only see Mixed Business 7 as a powerful sign of spiritual awakening, divine enlightenment and incoming good fortune for Pari and its greater community of Western Sydney.

This iteration surveys themes and practices around archiving — digging into personal archives, core memories, old works, and going even as deep as ancestral knowledge. Mixed Business 7 is a reflection on the first 7 years of Pari. It acknowledges the constant work our curators and volunteers do of returning to our archive (the Pari shared drive) to strengthen community collaboration and uplift the artistic practices that exist or relate to Western Sydney.

1. chiobu9999
TABOO 2017
Medium
210 x 297mm, Chiffon and string

TABOO was a photography test run project i did back in 2017. I shot all these photos in a gay club in Singapore called TABOO, thus the title of this project. Initially, my concept of this shoot was to bring some light to the gay club scene in Singapore blah blah blah. But as it was (honestly) my first time using a camera, i wasnt so sure how to adjust some things like the shutter speed and i barely even knew how to use the flash. Sadly half of my photos turned out completely black and i

just chucked all these photos aside....

And fast forward two years later while editing all of my other works , i decided to import all these photos into my lightroom for fun. I max-ed out the exposure on all of these black photos so i could see what they actually were. And it was such an emotional sight to uncover the images of all my friends, the people and the things i took two years ago.... and all the differences in my friends and everything within the past two years. Even TABOO itself had a renovation....
So.... i guess u could say TABOO was like a time capsule of my life and the people around me. And although i didnt get to do my cliche tryna-show-the-gay-scene-in-singapore thingy (which im glad i didnt because that would have been really pretentious because im not even gay hahaha) i got something much more fulfilling and personalised to me. It was really heartwarming to see just how both me and my friends have grown not just as people but also in terms of style (as designers). TABOO may not have been one of my best works but i would say that its definitely the most rewarding (and "accidental") one ive done.
Just some 2am thoughts..... and thank u V, E, F and TP for being part of this night as well <3

2026 Artist Statement for TABOO Revival:
TABOO closed its doors in 2020 during the covid pandemic, the longest running LGBTQ+ club after 23 years, in a country where its existence was illegal.
V now lives in London and E somewhere in Amsterdam. I moved to Australia in 2022. I haven't spoken to F and TP probably since that night but they were also just "party friends" anyways.
My 2017 self would have never thought that I'd end up creating a time capsule piece of both my life and this iconic place.

TABOO still remains as the only photography work I've done.

2. Rainer Ciar

Necrobabe Neolith, 2026 (left)
Acrylic, ink, and spray paint on mixed media board (sand, paint, glue, vermiculite, gravel, foam clay, joint and modelling paste)
2020 x 900 mm

Kaori Suzuri Tablet, 2025 (right)
Acrylic, ink, and spray paint on canvas (sand, paint, glue, vermiculite, gravel, foam clay, joint and modelling paste)
440 x 600 mm

Two meditations on mud, refuse, anime girls, and my history becoming an artist inspired by a book from Whitlam Library and being shaped by a turbulent, pre-censorship internet.

3. Ada Dosri

The Blue of Small Things, 2026
Cyanotype print on paper
Series of 5 297 x 210 mm

This series explores the relationship between everyday materials, light, and chance through cyanotype printing. A printing process using sunlight, I used pompoms, pastel stems, bubble wrap, salt, paprika, and translucent fabric to experiment with texture, shape, and unexpected marks. Each print captures a unique encounter between material and surface, transforming familiar objects into abstract compositions. The contrast between deep blue and delicate silhouettes reveals the beauty of small details, transparency, and chance. Through this process, my work acts as a visual archive, preserving traces of materials and visual records of their textures, shapes and interactions with light.

4. Samira El Chami

"Buy me a car", 2025
Glazed stoneware
195 x 110 x 10 mm

This ceramic sculpture mimics a Lebanese license plate with " اشتري لي سيارة { aish-tari li sayaara} carved into the surface which translates to " Buy me a car". The piece reflects my humorous personality and connection to a homeland I am removed from.

5. Celine Cheung

my body is an eviscerated home, my home is an eviscerated body, 2026
Photographic print on paper
508 x 762 mm

This series is a photographic prelude for a short film of the same name. It follows a girl in a dark fantasy realm lined with Western Sydney's suburban features. Shot in nearby parks across Parramatta and Greystanes, the work references an enduring figure in the Australian Gothic – the missing young woman in white. Shrouded in an air of mystery, her troubled psyche is locked behind doll-like beauty. The work explores the tension between objectification and agency.

Is there more to her journey? What will she discover?

Credit:
Photography by Nolan Ho Wung Murphy
Costume design by Celine Cheung, created with mentorship from Fei Gao

6. Pari Archive: Gallery Warming Speech by Kalanjay Dhir and Bec Gallo

10th August 2019
Archived transcript printed on 200 gsm paper
Series of 3, 210 x 297 mm

7. Leanne Johnson
You Were A Multitude / I Will Never Understand You, 2026
Floppy Discs
Series of 3, 500mm x 450mm

Grief is complicated.

I have always known my father to be a visible monster, an active perpetrator to my anxiety and depression, only in passing to be known as a good man of great character; someone dependable and trustworthy. Through sorting out items left behind were floppy disks of various memories — random or intentional — were carefully archived as if significantly important. Now in his honour and absence I aim to do the same while making sense of it all.

8. BRZA DOLL
ESTABLISHING, 2026
Mixed-media relief: acrylic paint, oven-cured polymer clay and wire on wooden board
300 × 300 × 30 mm

I work across painting and assemblage, often starting with the pleasure of making forms that fit, sit and layer, but also stretch and find new meanings. Within my practice of collecting and connecting I have uncovered ‘found fragments’ around my home; a suburban-life archive endearingly called "garden finds".

ESTABLISHING (2026) is about creating a feeling of home while respecting the history of the space before me. Drawing from these “garden finds”, I created a collection of strange and colorful polymer-clay forms whose relationships emerge through placement, proximity, repetition and containment; attempting to echo their toy / jewel / trash / treasure - like qualities.

9. Jess Curran
Long Live the Lab Rats, 2026
Acrylic, coloured pencil, gel medium transfer, ink and oil pastel on watercolour paper
Series of 3, Approximately 560 x 700 mm each

This work was made as a part of a residency in Penrith hosted by Riff Raff ARI. The collage centres on memories made with the other resident artists from greater western sydney, depicting moments of shared making, fun and connection with each other. The series aims to embrace experimentation and whimsy, as well as the joy found in making.

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10. Nathan Hammer
Stop and smell the roses, 2026
Installation Disposable vape, synthetic flowers, glass vase & vape packaging

Stop and smell the roses! Can you guess the flavour? (It's skittles)

In my lifetime the only new smell that has become ubiquitous is fruit flavoured electronic cigarettes for children.

11. Emily Greenwood
A Door Without a Handle, 2023
Concrete Mache on Plywood
841 × 1189 mm

First published in my zine *HOUSO SWEET HOUSO* in 2018

A Door Without a Handle by Emily Greenwood

It's cold at night
But only when we don't fight
I slammed the door
I have many times before
Domesticated
It's complicated
No one I speak to knows
How my bedroom door bangs when the wind blows
No lock only a piece of paper
Between the world and my escape
The government refuses to fix my door
We pay them rent do they need anything more
Our house is owned by the Australian government
But they have no concern
Half my door is broken
But I'm not allowed to be outspoken
I'm fucking pissed off
That my door can't be closed off
I'm treated like a vandal
Because I have a bedroom door without a handle

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12. bedroomang3l
Livestream, 2026
Series of paper zines, 148 x 105mm
Digital Collage, 24 seconds

A stumbled across pool of water in Naarm, formed inside angel wing tree roots. A captured rippling corner of Burramatagal river.

Upon reflecting on the archive, I am thinking about the recently published essay by Mindy Seu 'Mindy Seu's Gospel of Gossip' (2026) "To embrace the role of the gatherer is to insist on being in the world, on being in relation... daily practice of collection and eventual arrangement – placing an academic citation beside an anecdote, a legal document beside an intimate confession – until associations surface and a narrative begins to emerge."

Here is a glimpse of the bedroomang3l archive, forever becoming and unbecoming like the flows of the river, and often only traceable through the ether.

13. Seth Haggard
Cracked Tenement, 2026
Silver gelatin print on concrete
425 x 335 x 2 mm

Rooted in the practices of the 20th Century Avant Garde, Seth Haggards' practice utilises in-camera processes to create geometrically abstract images. Using multi-exposure film photography as their main praxis, they utilise the visual symbology of industrial infrastructure, urban decay and modernist architecture to explore the alienation and isolation that is ever present in our historical epoch.

Pari is supported by the NSW Government through Create NSW. Pari is assisted by the Visual Arts, Craft and Design Strategy, an initiative of the Australian, State and Territory Governments. Pari receives rental support from the City of Parramatta.

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More information at lupaplayer.com

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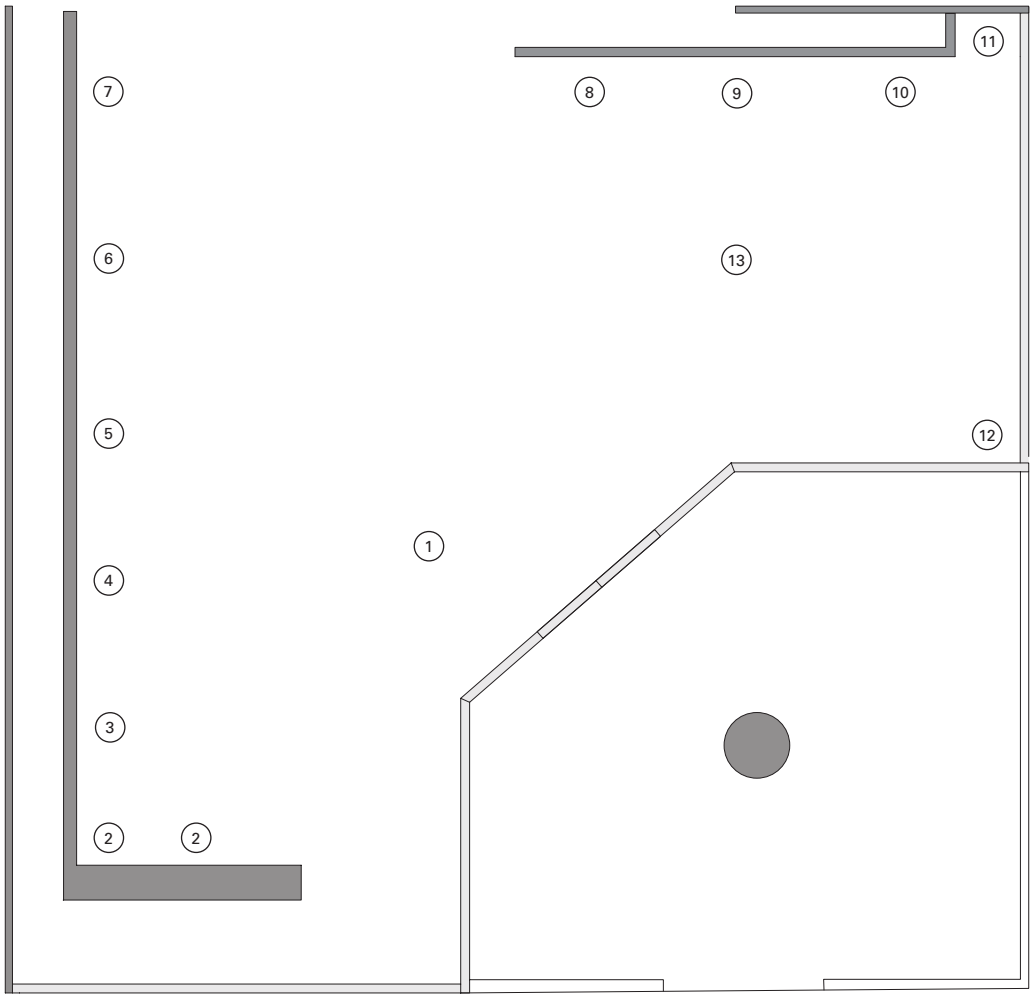

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