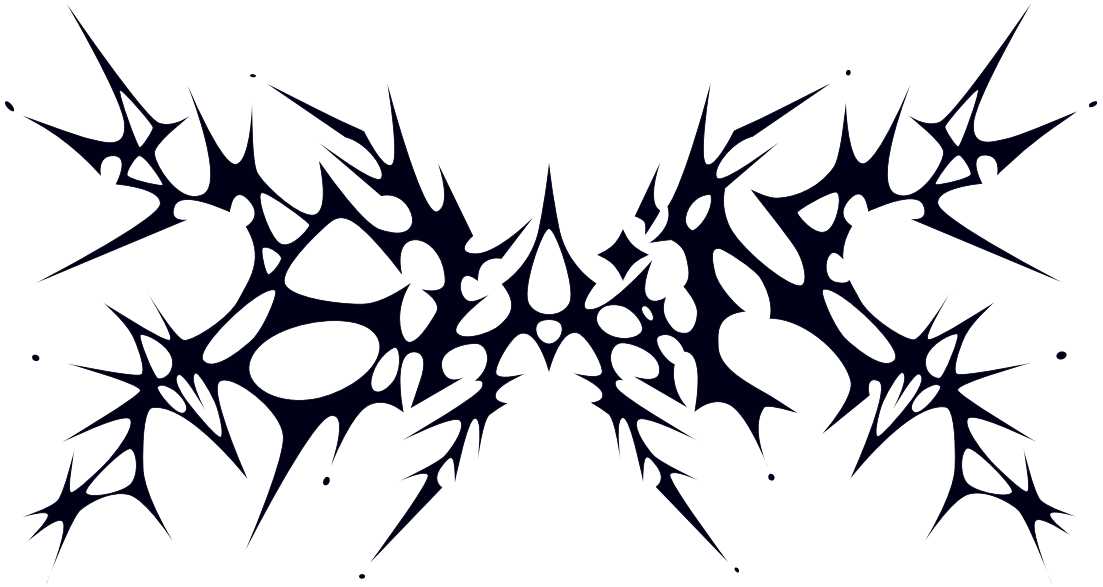
P A R I

STAIN

MYRA JAVAID, FIONA LEE, MICHAIL MATHIOUDAKIS, JOSHUA DI MATTINA-BEVEN, ANNABELLE MCEWEN, M. SUNFLOWER, RUNA VASILE, LOIS WATERS, OLIVER WHITEHOUSE, WYTCHINGS

31. 08. 2025
– 26. 10. 2025

CURATED BY CELINE CHEUNG, RAINER CIAR, EMMA HARBRIDGE, AND CARMEN MERCEDES GAGO SCHIEB.
WITH ASSISTANCE FROM GUIAN BALAN AND KALANJAY DHIR



Stain represents the mark that refuses to fade away – the bruise on the body, the scar of history, the wound on the land or the after-trace on digital terrains. But often the stain is seen through the eyes of society, and imprinted by systems that strive to scrub away all that is non-normative. The stain is a mark of rebellion, unruly and filled with vitality.

In Pari's 30th exhibition, artists hone in the stains left behind on porous bodies. To reckon with dark feelings and realities, some turn to horror to process experiences of displacement, trauma and dysphoria. Others resist in subtle defiance against being categorised, embracing lived-in bodies in their continually changing forms.

If we look closely at the stain, we see the wealth of colours concealed within. Playful, enduring, and honest, these ingrained marks become a record of personal and cultural myth – all visible through a glass darkly.

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1. M. Sunflower
Medusa Slaying Persus, After Artemisia, 2024-2025
Graphite, Pigment, India Ink, Watercolour, Makeup, Wrinkles/Distress on Watercolour Paper.
A3

Based on Artemisia Gentileschi's Judith Slaying Holofernes, this work explores femme trauma & healing. Medusa (from μέδω mea-do - to guard or protect) the Gorgon is taught as so hideous that any who see her turn to stone.

Fat people are taught similar bigoted bullshit, The Gaze weaponised against us. Many avoid eye contact when addressed by us, instead fixating on your companion as if they are the speaker. Through ENTIRE CONVERSATIONS. When you address this with said companions, they deny it even happened, oblivious to the daily insanity and aggression we endure.

If fats DARE sight someone, it's often assumed The Gaze = Desire. What delusional sin! The disgust & offense at these brief glances stir many to attack verbally & even physically.
Medusa too, was minding her own business when some patriarchal prick waltzed in to beset & behead her.
Not content with just murder, he then STOLE & WEAPONISED her decapitated head against others.
Terrorism.
Tyranny.
Feels familiar huh.
WELL FUCK PERSEUS.
MADusa the Gorgontuan's righteous fury's gonna take you down.
#TIMESUPMOTHERFUCKERS
#FatMedusa #FearlessFat #FatThePower #BeautyIsARedHerring #FatSurvivalTakesGuts

2. Michail Mathioudakis (aka Marcia Manhunter)
i. d, 2025
Photographic print, acrylic ID cards.
i.d sequence - Frame 87.3 x 122cm / Print 84 x 119 cm
Identity Card / Face Card - Frames 14.5 x 19.5 cm / Cards 8.6cm x 5.4cm

i.d is a photo-based drag work that uses ID documentation & photography to playfully and violently depict the conflict of gender, identity and expression that exist within the self. Beginning solely as an exploration of my own relationship with gender i.d quickly folded out into a rumination on the ways we compartmentalise our internality into external & identifiable experiences - and how that externality can manifest as a conflict within.

We are not singular beings. The formalisation of identity through documents such as ID cards draws attention to the external necessity to crystalise and qualify aspects of oneself in definitive terms. Naming these qualities can be an affirmation of selfhood, however the need to externalise them as absolute and knowable can force rigidity onto something that is fluid and evolving.

The spectrum of gender that exists within me constantly shifts, and while I like to think my masculinity and femininity exist harmoniously, they don't always get along. i.d aims to capture the conversation, dance and tension of gender within and how that is reconciled in one's identity and outward expression.

3. Runa Vasile

Untitled. (Doughnutland), 2023
Stoneware, epoxy glue, turf.
80x75cm

Untitled. (Doughnutland) explores the futility of perfection through three ceramic vases—once connected, now fragmented—resting like decayed monuments on a grassy hill. Their whimsical yet menacing forms reflect a fascination with ephemeral beauty and the discomfort it can hold. Influenced by hostile architecture, the spiked chain and precarious structure confront ideals of permanence and flawlessness. Elevated on a plinth, the work reveres incompleteness, embracing fragility, decay, and transformation.

Due to the fragility of the installation, *Doughnutland* appears here in its third iteration—reimagined after damage sustained during previous displays. Rather than discard what was broken, I chose to adapt and rework it, allowing the piece to evolve through its own decay. By placing something fractured on a pedestal, I challenge my pursuit of perfection and embrace the instability of the creative process. Despite the unease, I find comfort in the final, broken-down landscape and its quiet state of impermanence.

Further ceramics works are available- Please contact Runa at @stard00m_ on Instagram or st4rd0000m@gmail.com.

4. Oliver Whitehouse

MYTH, 2024
2 channel video (black & white, sound).
8 minutes

MYTH is an interpolation of the myth of Meng Po (孟婆), the Chinese deity of forgetfulness who lives in the tenth version of Hell. Drawing inspiration from the Chinese 85' New Wave, in MYTH, ancient folklore collides with historical events and personal narratives to form a lamentation for the ways we record our lives, and the memories lost in the process.

Oliver Whitehouse is a Chinese-British Director, Writer, Photographer and Visual Artist. His work moves fluidly between mediums to find 'new forms of seeing', drawing influence from experimental photography, obsolete technology, and the uncanny aesthetics of the internet. With a visual language marked by a sense of the surreal, he navigates spaces where memories become disembodied, and personal and collective histories coalesce.

5. Myra Javaid
Karachi odyssey I, 2025. *Karachi odyssey II*, 2024. *Nowhere, everywhere*, 2017.
Acrylics on plastic bags, framed digital painting on archival paper.
43x50cm, 45x37cm, 40x28cm

My works are dreamscapes that embody the lived complexities and contradictions of growing up as a woman in post-colonial Karachi – a city that continues to inhabit me no matter how far I go.

In *Nowhere, everywhere*, an earlier work, I attempted to capture a multitude of dissonances between interior and exterior worlds: the safety of the inside versus the danger of the outside, the fragility of intimacy against the threat of public spaces, the lure of internalised Western notions of freedom, and the weight of cultural and religious patriarchal gazes. Through realism, I sought to convey these contradictions of vulnerability and resilience all at once: suspended in space, with no grounding or resolution.

In contrast, the more recent series, *Karachi odyssey* reimagines memory as a heart-centered reconciliation. These paintings weave together the female body, male-dominant streets, ecology, night life, the working-class, and internalised religious codes – such as the Islamic angel of judgment on each shoulder – into vibrant and playful harmonies. Where previously I leaned into alienation and contrast, here, I attempt fluidity and connection.

This reconciliation is also linguistic. Having had a colonial education that stigmatised Urdu, my mother tongue, I now return to it lovingly through line work inspired by the curvature of Urdu letters; allowing language, body, culture, and taboo-exteriors to flow together into a love letter to the city within me.

Painted on plastic bags, these works are malleable yet enduring, like a personal archive; holding memory not as something to be resolved, but to be embraced and re-imagined.

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6. Wytchings (Jenny Trinh)
Fear Is A Cold Star, 2025
Video installation, found object (mannequin), thread.
6:40 minutes, dimensions variable

Fear Is A Cold Star is a short film based off my fourth EP of the same name. The story follows a mannequin awakening to its own body. An awakening that becomes a reckoning that becomes a reclamation.

Marks from strangers, solidified silence, threads unfurling... How do you reckon with a body that you've never fully felt was yours?

The mannequin is imbued with my own experiences of assault, delving into the quiet and messy breaking and mending of it all. And then what happens when you fall into a softness you never thought you'd feel. The film exists in that unraveling: the painful yet beautiful tenderness that follows terror. The quiet hope that slips in through the cracks of punctured dreams.

Fear Is A Cold Star is about a body remembering itself. It is about seeing that love is a blur through stained glass, and answering its call even if the body breaks.

7. Lois Waters
Loose end, 2025
Graphite and watercolour on board.
20.4 x 20.4 x 1.9cm

Leech, 2024
Glass beads, Fireline thread, stainless steel.
Dimensions variable

Dissolve, 2024
Glass beads, Fireline thread, stainless steel.
Dimensions variable

Drape, 2024
Glass beads, Fireline thread, stainless steel.
Dimensions variable

Drop, 2024
Glass beads, Fireline thread, stainless steel.

Dimensions variable
Lois Waters (she/her) is a hard of hearing artist who uses textile processes to visualise her experience of sound. She is interested in what materials can and can't do, as a parallel for the limits and possibilities of the body. Undulating, dissolving or bent and strange, her textile forms investigates how the materials of the body can reform to generate new sensory experiences. In Stain, a series of almost-familiar beaded objects give momentary shape to these resonances.

8. Annabelle McEwen
MeThreeSixty (V2), 2025
Dye sublimation print on die-cut aluminium.
130 x 29.5 cm

Corporeal Scan UV Map, 2025
Protein powder and silicone mounted on tablet stand.
20 x 25 x 2 cm

Revised Corporeal Data Scan, 2023-2025
Acrylic on dye sublimation print on aluminium.
35.5cm x 27.9cm x 1.5cm

Clearview AI Webcam Doppelgänger 3, 2024
Laser etched wood block printed in plaster, cradled in phone stand.
14 x 10.5 cm

Maculate (Reach), 2025
Image transfer on polylactic acid.
13 x 43 cm

These are residues of multiple selves and their various transformations. Stains of performing corporeal selves and remnants of virtual selves as they slip in and out of fantasy and reality, cyberspace and physicality. Materialising photographic input of the surveilled body, the works are reflections, visually and materially mapping the relationship between the body and the machines that watch them. Each work is a concrete surface stained or inscribed with photographic investigations of the performance of the body which emerges from the knowledge of perpetually being watched. Varying surfaces, material qualities and scales speak to either bodily movement or machinic rigidity, synthesised to accentuate the inextricable and symbiotic relationship between the body and machine.

Many mechanisms were involved in creating the works including photographic apparatuses, body-tracking iphone software, 3d printers, photogrammetry software, mass production fabricators - all of which are messages in themselves. The works dissect how the body alters its script and performance when influenced by machines, algorithmically curated streams of imagery and omnipresent corporate surveillance. I reflect on how my agency is being corrupted living in the superpanopticon.

9. Joshua Di Mattina-Beven
Tussle, 2023-2025
9 Channel Video.
4:26 minutes

Tussle is an ongoing sculptural and choreographic project exploring the queer entanglements of wrestling. Composed of a live performance and multichannel video, Tussle explores the presence of bodies across mediums. The project works collaboratively with artists and non-performers to draw out the possibilities of intimacy through movement. At once adolescent, sensual, platonic and violent – *Tussle* oscillates between encounters to create a shifting organism of inter/action. Videos document the process of creating Tussle – where the continual commitment to one action forms a tapestry of movement and connection across time.

10. Fiona Lee
The Interruption, 2024
Found jerrycan, LED, radio, endless audio interference.
47x35x17cm

This work exposes the violence inflicted on forests and how our bodies absorb that harm in the act of resistance.

It’s a human story that sits uncomfortably alongside the logging machinery’s mechanical certainty.

The harvester against bark, an angle grinder too close to skin. The pressure of restraints, police hands and constant confrontation.

Our interruptions don’t stop destruction but they stall the erasure of what remains.

This is the slow violence of ecological collapse that presses into the chest and lingers in the body long after the forest is silent.

Pari is supported by the NSW Government through Create NSW
Pari also receives support from the City of Parramatta and Creative Australia

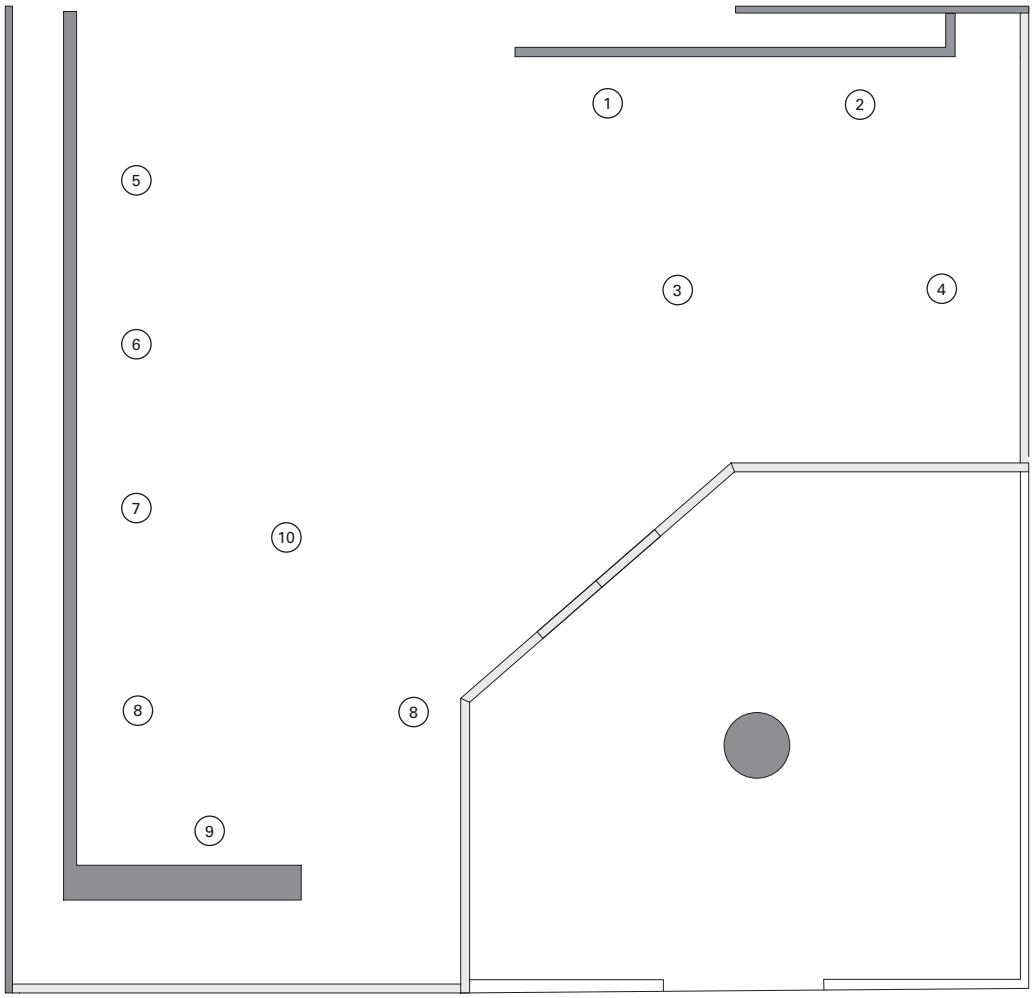
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2	Michail Mathioudakis	7	Lois Waters
3	Runa Vasile	8	Annabelle McEwen
4	Oliver Whitehouse	9	Joshua Di Mattina-Beven
5	Myra Javaid	10	Fiona Lee