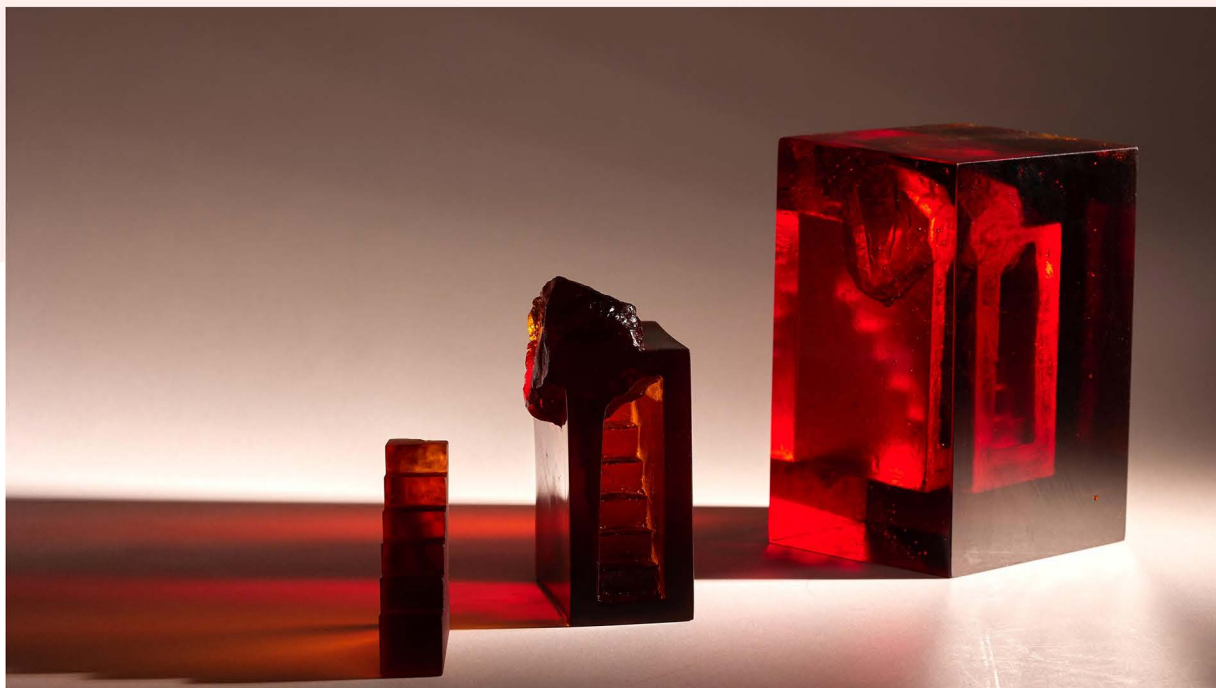


Parliament of Things

Opening Night: 6-9 pm 17 Sep 2025
18 - 20 Sep 2025

Parliament of Things confronts a fundamental yet persistently neglected question: are we prepared to cede a portion of discursive authority to those nonhumans who have never been summoned to the deliberative table?

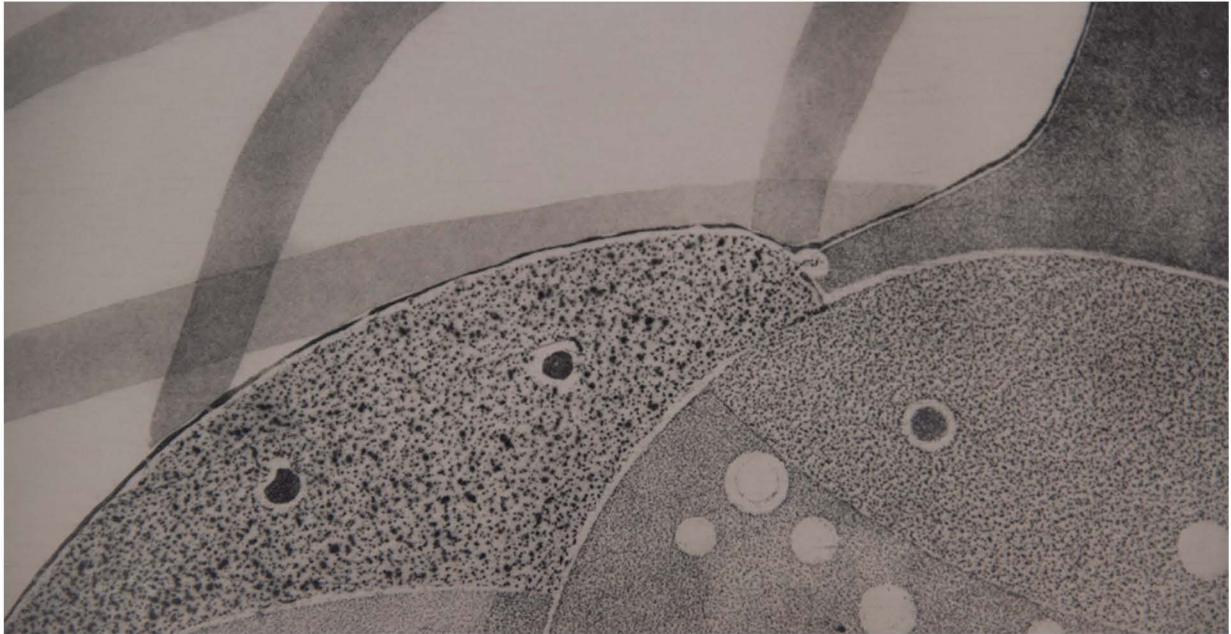


Miyuki Guo (Hong Xing Mei Guo). *The Refuge I*, 2025. Glass. Courtesy of Miyuki Guo and Purist Gallery.

Our world is already a densely interwoven mesh of human and nonhuman actants: from canopies to mines, watersheds to algorithms—each exerting force, each implicated in shared consequences. Yet the dominant sociopolitical structures continue to exclude these actors from institutional voice. Latour calls for a fundamental reconfiguration of the public sphere—one that grants material entities the right to be represented, addressed, and considered within collective governance.

In this context, curator Tim C Huang invites each creative participant to step into a role not as designer or redeemer, but as a mediator or auxiliary delegate for a selected material, species, or terrain. The relationships they cultivate are not extractive nor symbolic, but negotiated and co-constitutive. Their creative efforts do not present matter as medium to be transcended, but as interlocutor—demanding attentiveness, resistance, reciprocity.

Miyuki Guo's glass forms in *The Refuge I* create a continuous dialogue of nuanced flaws and uncertainty that began with a staircase to the unknown. Relinquishing authorship, recognising wholeness arises not from control. Furthermore, Zoey Yang's *The Folds* questions a functional material - sandpaper - to become an aesthetic anchor that contains invisible labour with grains and trims, pondering why humans need to remove 'flaws'.



Zoey Yang. *The Folds*, 2025. Close-up details. Courtesy of Zoey Yang and Purist Gallery.

Ivan Zahrebeniuk's "*RELIEF*" Chair, an exploration of materials, invites recycled plastic to become a part of daily life, as if the plastic were not a chair, but crystals growing from the earth. Daye Kim's *FACE FACE FACE* overloads you with the multiplicity of humans' presence, allowing introspection of how much humans control the world and themselves, with all the messy emotional realities beneath—cold metals, once hot and raw, disruption seeps.



Daye Kim. *FACE FACE FACE*, 2025. Courtesy of Daye Kim and Purist Gallery.

Ivan Zahrebeniuk. "*RELIEF*" Chair, 2024. Courtesy of Ivan Zahrebeniuk and Purist Gallery.

Continuing on the materialistic exploration, Sander Nevejans' *Seabale*, Made from 100% Byssus, a natural fibre secreted by mussels that is usually removed before going on the dinner table. Sander's company, Seastex, developed byssus-specific cleaning methods and textile recycling technologies to harness the mussel beard's unique properties, such as naturally flame-retardant and acoustically insulative, on top of its sustainability.



Sander Nevejans. *Seabale*. 2025. Courtesy of Sander Nevejans, Seastex and Purist Gallery.

Beyond human use, Damla Ertem's *Muss-Tell* focuses on thinking from the mussel's perspective, building biomimetic shelter systems to reduce the stress on native freshwater mussels caused by underwater noise, specifically in the UK's River Medway. From the use of discarded invasive shells, the renewable binding material sodium alginate, or the self-reflective data research of whether mussels really need this project. Damla considers all aspects of how the subject and environment benefit.



Damla Ertem. *Muss-Tell*, 2025. Courtesy of Damla Ertem and Purist Gallery.

Likewise, considerate from the organism's perspective, Moe Asari's series' *Interspecies Borders - Asking a Black Kite*' explored how to design for the rewilding of the bird of prey, the Black Kite, at Millingerwaard, Netherlands. Moe designed the textiles with likeable textures and visual stories; by putting them on the laundry line, the textiles eventually become the nesting material for the Black Kite's home, connecting the space that we both inhabit.



Moe Asari. '*Interspecies Borders-Asking a Black Kite*', 2025. Courtesy of Moe Asari and Purist Gallery.

Taking an artistic turn, Elinor Henry's *Obstac(eels)* visually expresses the segmented vulnerability of European Eels in the Kent River as they are blocked by energy-harvesting dams and weirs from their migratory stages. Now, the almost broken ceramic sections demand that we feel the fragility of these creatures, which is not often a part of our daily life, and compel us to consider the more-than-human impact of intervening in the landscape.



Elinor Henry. *Obstac(eels)*, 2025. Courtesy of Elinor Henry and Purist Gallery.

Jack Watson's *Bottled up in heels* and *Kroun form failing and growing* looks into the other, no more material, if atmosphere speaks at the table? "In the heels that birth fetish and the party never ends, a tumult of sirens broke out; the paving was warm and slippery. Sufficient for the siege, born from the salt left from lobsters dancing in the kitchen..."

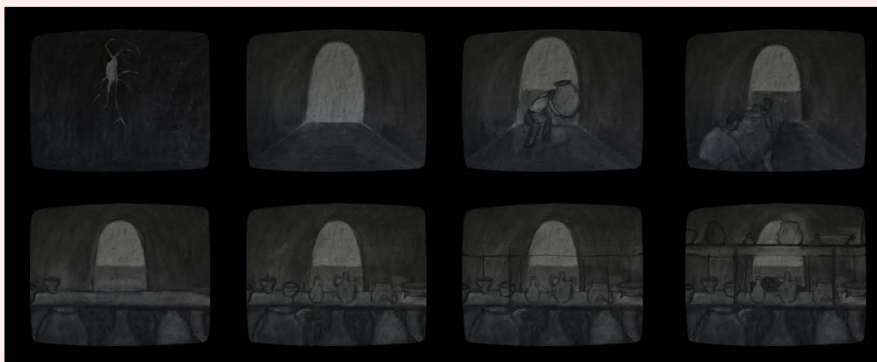
In a similar abstraction, beastly subjects by Boaz Parnas present their sharpness or playfulness in *Red Next To Yellow* and *Birthday Boy*. The cabbitigerat is trying to jump out, as well as the canvas heading North-East. The latter portrays the anti-climatic celebration of ending the fun part - university and childhood. Uncomfortable yet smiling; anticipating but fun.



Jack Watson. Left: *Kroun form failing and growing*, 2025.
Courtesy of Jack Watson and Purist Gallery.

Boaz Parnas. Right: *Red Next To Yellow*, 2025. Courtesy of Boaz Parnas and Purist Gallery.

On the practical contrary, Jiawei Fan designed the multi-layer architectural board game *Artificial Washland* to address declining biodiversity and enhance climate resilience along the UK eroded coastlines. Also, an exploration of landscapes, *An Earth Room* by Shutong Fan, refers to the Yaodong community, a vernacular dwelling excavated from North-West China. The typology evolves—from caves, kilns, to temples, embodying a negotiation between human need and geological agency, charcoal—eroded, reform.



Shutong Fan. *An Earth Room*, 2022. Courtesy of Shutong Fan and Purist Gallery.

Jiawei Fan. *Artificial Washland*, 2024. Courtesy of Jiawei Fan and Purist Gallery.



From discussing nature to physically portraying it, Shaheer Tarar's *Dandelion Clock* represents the life cycle of a dandelion spread across 24 hours, or sometimes 1 hour; it's slow for our attention, but fast in its life. Soft yet mechanical, as it grows line by line, code by code, it gets blown in its ripest form, then dries. Would another seed find its way to new cycles?



Shaheer Tarar. *Dandelion Clock*, 2024. Courtesy of Shaheer Tarar and Purist Gallery.

Alike, a representation, Ana Ionescu's *Untitled (self-portrait)* turns whose skin 'inside out'? It seemed to have just been pulled away from a metallic fence, examining the skin as both a material and an interface. Oh, this is a self-portrait of the artist, a cast. It stretches, wrinkles, moulds, or inflames itself to offer protection; it acts as a witness to our physical experience within and outward.

Xinyuan Yu's video *BAO XI* – the Chinese proverb "Reporting happiness but not worries" prioritizing sharing good news in communication while avoiding negative information that may cause worries. These atmospheres and containment of mental burdens in specific cultures sheds light to why we might need voices other than human.



Ana Ionescu. *Untitled (self-portrait)*, 2025. Courtesy of Ana Ionescu and Purist Gallery.



Xinyuan Yu. *BAO XI*, 2025. Courtesy of Xinyuan Yu and Purist Gallery.



Yao Ren. *Ecology of Devotion*, 2025. Courtesy of Yao Ren and Purist Gallery.

At last, Yao Ren's *Ecology of Devotion* brings three types of power to the chamber. The Buddha in a suit looks ready for a board meeting discussing profit, but the tiger at his side isn't here for corporate synergy. It bares its teeth to remind us that "devotion" often means submission dressed up as faith. Myth survives, not as wisdom, but as a predator prowling the bland halls of power.