Hatched National Graduate Show 2019

4 May – 7 July

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About PICA

Housed in a large and striking heritage building in the heart of Perth, Western Australia, PICA is the city’s focal point for those wishing to experience the best of Australian and international visual, performance and interdisciplinary art.

PICA is both a producing and presenting institution that runs a year-round program of changing exhibitions, seasons in contemporary dance, theatre and performance and a range of interdisciplinary projects. It boasts one of the largest and most breath-taking exhibition spaces in Australia and has become known for the leading role it plays in the presentation of significant new work.

PICA’s key aim is to promote, support and present contemporary arts and to stimulate critical discussion around the arts and broader cultural issues. Providing a site for experimentation, critical analysis, discussion, and debate is fundamental to its charter. PICA is known for the rigour and breadth of its artistic and education programs, high production standards and impeccable presentation.

PICA is an icon of contemporary thinking – it is a catalyst for innovative and groundbreaking art and culture. Not constrained by convention, PICA gives artists and audiences a glimpse of what is possible.

To learn more about our coming program, or to make a booking, visit pica.org.au or call 08 9228 6300.
Exhibition Summary

The *Hatched: National Graduate Show 2019* showcases the work of eighteen emerging artists who recently graduated from universities across Australia. First begun in 1992, Hatched is an annual exhibition organised by PICA that has presented the work of over one thousand emerging artists.

This year’s iteration features work ranging from painting, sculpture, and drawing to installation, video, and sound, offering an intriguing snapshot of current contemporary art practices in Australia.

Created to accompany the exhibition, this Guide pinpoints key themes explored in the artworks and offers questions, discussion points and activities, including some specifically aimed at Year 9–12 students and teachers. It also takes a closer look at five artists from the exhibition, providing further opportunities for engagement, connection and exploration.
Key Themes & Curricular Connections

The artworks in Hatched 2019 explore themes that connect with a range of topics covered in the Western Australian curriculum. This guide is intended as an introductory reference to educators, outlining key themes and artists. To discuss ways to tailor the exhibition to your classroom, contact info@pica.org.au.

Themes

ENVIRONMENT – humans’ relationship to, sustainability, technology's impact on

CONSUMERISM – consumer culture, advertising and design, consumer psychology, sustainability

IDENTITY – representing self and identity, connections between representation and empowerment

DECOLONISATION – centring indigenous voices and knowledge, exposing suppressed stories, challenging traditional narratives

CULTURAL HERITAGE – cultural heritage, familial heritage, cultural practices

PSYCHOLOGY & RELATIONSHIPS – mental health, interpersonal relationships, consumer psychology

VISUAL ART – sculpture, fibres, installation, video, performance

Curricular Connections

THE ARTS: Dance, Design, Drama, Media Production and Analysis, Visual Arts

HUMANITIES AND SOCIAL SCIENCES: Civics and Citizenship, Modern History, Ancient History, Philosophy and Ethics, Politics and Law

ENGLISH: English, Literature

SCIENCE: Psychology

HEALTH AND PHYSICAL EDUCATION: Health Studies

GENERAL CAPABILITIES: Literacy; Critical and creative thinking; Personal and social capability; Ethical understanding; Intercultural understanding; Information and communication technology capability

CROSS-CURRICULAR PRIORITIES: Aboriginal & Torres Strait Islander Histories & Culture; Asia & Australia’s Engagement with Asia; Sustainability
In the Gallery

What do you see, hear and smell? Explore all of the nuances and subtleties you can perceive in relationship to the work.

What different colours, lines, shapes, colours and textures do you see? Are there certain patterns, colours or shapes that dominate the work? Are there particular moments of visual difference within the work, such as a break from a pattern?

Closely examine the artwork’s construction. Consider how the artist might have created the work and the different decisions they might have made.

How is the artwork displayed? Consider its scale, the way it is presented, its relationship to the space it is in and its relationship to audiences.

What does the artwork remind you of? Are there specific images, objects, places or films that the work makes you think of?

How does it make you feel? What do you think it is about the work that could be eliciting that response?
Selected Artists

Kim Ah Sam
Queensland College of Art, Griffith University, QLD
Bachelor of Fine Art, Honours
https://kimahsam.wixsite.com/mysite

A Woven Journey 1, 2018
Natural fibres
64 x 52 x 81 cm

A Woven Journey 2, 2018
Natural fibres
52 x 36 x 56 cm

Scarification, Torn but not Broken, 2018
Handmade paper, natural ochre, fibres
45 x 42 cm

About the artist
Kim Ah Sam creates work that experiments across printmaking, papermaking, sculpture and weaving. A proud Kuku Yalanji and Kalkadoon woman, her work combines traditional Indigenous and European materials and explores techniques for uniting them in a contemporary context.

Themes
Decolonisation (also: Dennis Golding, John L. Hammer)
Environment / Sustainability (also: Anna Litwinowicz, Jo Chew, Patricia Biondi)
Cultural Heritage (also: Dennis Golding, John L. Hammer, Azadeh Hamzeii, Annette An-Jen Liu)
Fibres (also: Ómra Caoimhe, Emilija Kasumovic, Annette An-Jen Liu)
Sculpture (also: John L. Hammer, Jonathan Kim, William Kitely)

Reflecting
For her handmade paper, Ah Sam often uses her own personal documents, such as assignments and essays, to create the pulp. How does knowing this influence your interpretation of the work?

In what ways do the artworks convey Ah Sam’s connection to country?

How do the artworks explore the impacts of colonisation on Indigenous communities?

How do the artworks explore the relationships between humans and the environment?
Exploring
Research the dispossession from country and culture caused by colonisation and actions such as the Stolen Generation. Learn about the Bringing Them Home report and the Sorry Books.

Explore the history of Native Title Rights. Research the Mabo Case and learn about the current state of Native Title Claims in your region and WA at large.

Research the relationship between settler colonialism and environmental degradation.

Explore sustainability in relationship to Indigenous Australian land practices.

Research the practices of other artists weaving natural fibres, such as Sharyn Egan, and artists exploring the relationship between the human body and the land, such as Ana Mendieta. Consider the similarities and differences in their practices with Ah Sam’s.
Selected Artists

Anita Cummins
Monash University, VIC
Bachelor of Fine Art, Honours

*feelings*, 2018
Cheezels

*I got out of bed today*, 2018
Cheezels

About the artist
Anita Cummins’ work combines installation, sculpture, video, craft and sound. Using repetitive methodologies as a tool for living with mental illness, she explores personal experiences of pleasure and suffering, locating the studio as a site for recovery and the processing of complex emotional states.

Themes
Psychology (also: Yvette James, Emilija Kasumovic, Carmen-Sibha Keiso)
Consumerism (also: Patrizia Biondi, Stephanie De Biasi, Anna Litwinowicz)
Installation (also: Stephanie De Biasi, Yvette James, Annette An-Jen Liu)

Reflecting
Cummins has shared that she was inspired to create the work due to her personal relationship with Cheezels: she would mindlessly devour boxes of Cheezels after intensive therapy sessions. How does knowing this influence your thinking about the work?

What is your personal relationship to junk food?

How do the artworks explore the relationship between pleasure and suffering?

In what ways do the artworks address the concept of happiness and its role in contemporary society?

Do you think there is a humorous element to the work? Why or why not?

Exploring

Explore the role of junk food within contemporary society. What is its history – when did it start being manufactured and how did the term develop? Closely examine how it is advertised and marketed, as well as how it is portrayed in the news media.

Cummins has shared that she considers her studio a space for recovery and for processing difficult emotional states. Explore the relationship between art-making and mental health by examining the history of art therapy and the use of art-making as a therapeutic tool across cultures.

Research the work of other artists who make work exploring personal, emotional states, such as Tracey Emin and David Shrigley. Explore other installation works, such as Walter de Maria’s Earth Rooms.
Selected Artists

Stephanie De Biasi
Edith Cowan University, WA
Bachelor of Contemporary Arts
https://sites.google.com/view/stephaniedebiasi

About the artist
Stephanie De Biasi is a multidisciplinary artist predominantly working in installation. Her practice reflects upon consumerist society and the structural determinants that concern humanity and the environment. With a focus on domestic objects and the impact of capitalism in our society, De Biasi explores interactions between humans and objects to discover the possible motives behind overconsumption.

Objects in Conversation, 2018
Readymade objects, buff-stone, acrylic on wood
Installation dimensions variable

Themes
Consumerism (also: Patrizia Biondi, Anita Cummins, Anna Litwinowicz)
Installation (also: Anita Cummins, Yvette James, Annette An-Jen Liu)

Reflecting
In what ways does the installation explore the role of advertising, marketing and consumerism in our lives?

In what ways does the installation explore the complex relationship that objects have in our lives?

Why do you think De Biasi chose to combine ‘readymade’ and handmade objects?
Exploring
Closely examine the visual techniques and design strategies in print advertising. What patterns and similarities across advertisements begin to emerge? Research print advertisements from the 1950s to the present. Are there visual similarities across the decades? What changes do you detect?

Explore the history of consumerism within Australia. Research the Industrial Revolution and its impact on consumerism. Explore the history and development of department stores. Visit several department stores in person and closely examining their display techniques. Are there similarities amongst the different stores? How are more expensive stores such as Myer and David Jones similar or different in their display strategies to the less expensive chains like Kmart and Target?

Explore your personal relationships to objects. Is there a specific object in your life that you treasure? Perhaps it is something passed down to you or something you sought out new for purchase. Why does it hold significance for you? Consider how you could create an artwork that would explore this relationship.

Examine the work of other artists who explore the influence of consumer culture on society, such as artists Fiona Hall, Martha Rosler, Haim Steinbach and the artists of the Superflat movement.
Selected Artists

Dennis Golding
University of New South Wales Art & Design, NSW
Bachelor of Fine Art, Honours

Empowering Identity, 2018
Two-channel video

Illustrated Cape, 2018
Painting and textile

About the artist
Kamilaroi/Gamilaraay artist Dennis Golding pursues a critical view of social, political and cultural representations of race and identity through Aboriginal histories and experiences. Golding combines pop-cultural symbols with traditional imagery as a way of situating the political and social concerns of Indigenous Australians in his home state of New South Wales. In his exploration of childhood memories, family heritage and landscape, Golding reflects on the ways in which cultural identity is shaped and formed through lived experience.

Themes
Identity (also: Louis Grant, William Kitely, Kiah Pullens)
Decolonisation (also: Kim Ah Sam, John L. Hammer)
Cultural Heritage (also: Kim Ah Sam, John L. Hammer, Azadeh Hamzeii, Annette An-Jen Liu)
Video (also: Azadeh Hamzeii, Carmen-Sibha Keiso, Anna Litwinowicz)
Performance (also: Azadeh Hamzeii, Carmen-Sibha Keiso)

Reflecting
What time period do you think the artwork is set in – the present, past, future or a combination? What do you perceive that makes you say that?

In what ways do the works empower indigenous identities?

What do you think relationship is between the figure and the landscape in Empowering Identity? The Hatched 2019 curators have noted that the video depicts landscapes around Sydney significant for their histories, such as Botany Bay. How does that inform your ideas about the work?
Exploring
Research the term decolonisation and explore how it relates to Golding’s work.

Explore the work of other writers, artists and musicians who use science fiction, speculative fiction or futuristic narratives to empower marginalised communities. Consider reading the novel *Terra Nullius* by Claire G Coleman, *The Swan Book* by Alexis Wright and the anthology *Walking the Clouds* by Grace L. Dillon, researching the work of visual artists Hannah Brontë and Renee Cox and learning about musician Sun Ra.

Research the on-going history of Indigenous civil rights activism and the important individuals in this history. Learn about the 1967 Referendum, the 1965 Freedom Ride and SAFA (Student Action for Aborigines) and the 1972 Aboriginal Embassy.

*Empowering Identity* responds in part to the racist and stereotypical representations of indigenous identities portrayed by mainstream media. Compare and contrast Golding’s work to Tony Albert’s *Brothers* series.

Selected Artists

Anna Litwinowicz
Queensland University of Technology, QLD
Bachelor of Fine Arts
https://www.annalitwinowicz.com/

Event Horizon, 2018
4k digital video with sound

Void II, 2018
Synchronised three-channel installation with sound

About the Artist
Anna Litwinowicz’s art practice explores her lived experience of the natural world as a way to address existential questions that stem from research into philosophy, theoretical physics and science. To engage with these broad fields, Litwinowicz creates multi-channel video installations that prompt viewers to reflect upon technology's role in our experiences of nature.

Themes
Philosophy
Technology's Influence (also: Jonathan Kim)
Environment (also: Kim Ah Sam, Jo Chew, Patrizia Biondi)
Consumerism (also: Patrizia Biondi, Anita Cummins, Stephanie De Biasi)
Video (also: Dennis Golding, Azadeh Hamzeii, Carmen-Sibha Keiso)

Reflecting
How do the works explore the ways that technology mediates our relationship with the natural environment?

How do the works explore the relationship between humans and the natural environment?

In what ways do they critique the dichotomy of human beings versus the natural environment?

How do the works explore philosophical questions, such as how do we know what is authentic reality versus fictitious, and how do we understand the nature of perception? What do they suggest about the ways technology impacts these questions?

In what ways do they explore the commodification of the natural environment?
Exploring
Learn about the history of the Industrial Revolution and its impact on the environment.

Explore the representation of ‘the sublime’ in nature in visual art or literature.

Research the work of other artists who explore the ways technology impacts the environment, such as Oron Catts and Ionat Zurr and the art and science lab they co-founded at the University of Western Australia, SymbioticA.

Examine the representation of the natural environment in consumer culture. In what ways is the environment depicted to encourage the sale of a product? Explore ways you could create a digital work satirising the way that the natural environment is often depicted in advertising.
Selected Artists

Annette An-Jen Liu
Australian National University, ACT
Bachelor of Visual Arts (Honours)
https://annetteliu.com/

Reconsidering Time in the Ritual of the Joss Paper, 2018
Pigment print on PhotoTex, joss paper ash, video works on screen

About the artist
Annette An-Jen Liu is a photomedia artist whose practice is informed by her studies in anthropology, her interest in curatorial work and her experience of the Chinese diaspora as a Taiwanese person. Working to create installations, Liu uses an archival approach, reassembling existing cultural materials to reveal nuanced relations. Navigating between the two cultural spaces of Western institutions and her Taiwanese heritage, Liu seeks to engage both foreign and familiar audiences more meaningfully, encouraging active participation within her works.

Themes
Museology
Cultural Heritage (also: Kim Ah Sam, Dennis Golding, John L. Hammer, Azadeh Hamzeii)
Installation (also: Anita Cummins, Stephanie De Biasi, Yvette James)

Reflecting
In what ways does the installation evoke the concept of time? What does it suggest about time and its relationship to the practice of burning joss paper?

In what ways does the installation share information about joss paper’s significance within Taiwanese culture and the current issues surrounding its practice? How might the experience of learning about the significance of joss paper be different if you read a text or listened to someone speaking about it?

What similarities and differences does the installation share with a display you might see in a museum?
Exploring
Explore in more detail the ritual of joss paper burning and its history and significance in Taiwanese culture.

Explore the history of cultural and anthropological displays in museums, particularly in western institutions. Research the work of other contemporary artists, such as Fred Wilson, and explore the ways he, like Liu, creates work that mines museum display strategies.

Consider a practice within your own cultural heritage or family history that you would like to ensure is preserved and shared with others. What are ways you could document and record elements from that practice and represent them in a legible and engaging way for audiences?
Year 9/10 - Visual Arts

1. Select three works that share a common theme and discuss the differences and similarities in their approaches (i.e. identity, consumerism, environment).
2. Select one artist and examine how their work relates to an artist cited in the ‘Exploring’ section.
3. Select two artists and compare and contrast the different ways they combine their own personal stories with current socio-political issues.
4. Consider the choice of materials within the work of the four different artists. In what ways does the material form of the artwork relate to the ideas explored in the work? Do certain pieces have a stronger connection between the work’s material form and conceptual ideas?
5. Consider the various display strategies employed by the different artists. How is the piece displayed and how does this impact your interpretation of the work?

Year 11/12 - Visual Arts

Unit 1: Differences
1. Explore the various ways the concept of ‘differences’ appears in Hatched.
2. Explore the concept of ‘difference’ within a single artwork. Examine the way an artist might create a visual or sonic rupture within a single artwork, such as swiftly changing from a long shot to a close-up shot in a video. How does this impact the artwork and your experience of it?
3. Examine the different ways artists shape similar materials or use similar mediums. For example, what are the different ways artists create and display work in video? What are the different ways artists incorporate found materials into their work?
4. Examine the different ways artists explore similar themes, but present different perspectives on those topics. Compare and contrast the various approaches to the issue of humanity’s relationship with the environment.
Unit 2: Identity
1. Explore the different ways artists approach ‘identity’ in Hatched.
2. Examine the different facets of identity that are explored in various works, such as gender, sexuality and cultural background. Compare and contrast the work of artists Dennis Golding, Louis Grant, William Kitely and Kiah Pullens.
3. Explore the concept of representation and how it relates to identity. Compare and contrast the relationship between representation, abstraction and identity in the work of Dennis Golding and Louis Grant.
4. Explore the different ways that the artists share stories about themselves, their background and their experiences in their work. Compare and contrast the different ways that artists Kim Ah Sam, Anita Cummins, Dennis Golding and John L. Hammer share personal stories.
5. Explore the ways that artists Emilija Kasumovic and Anna Litwinowicz explore philosophical questions about the nature of identity.

Unit 3: Commentaries
1. Explore the different ways artists comment on current socio-political issues.
2. Examine the different ways artists connect current socio-political issues to the past, specifically in the work of Kim Ah Sam, John L. Hammer and Annette An-Jen Liu.
3. Examine the different ways that the artists construct narratives and share their commentaries in their work. Compare and contrast the narrative approaches of Kim Ah Sam, Dennis Golding and Annette An-Jen Liu.
4. Explore the ways that the decisions to use specific materials informs the messages an artists shares in their work. Compare and contrast the way the material decisions inform commentaries in the work of Kim Ah Sam, Anita Cummins and Anna Litwinowicz.
5. Is all artwork political? Explore and debate this idea.

Unit 4: Points of View
1. Explore the different ways artists convey their points of view in their work.
2. Do some works express the artist’s point of view in more obvious or overt ways? If so, which ones and in what ways?
3. Are there certain artworks that you do not connect with or do not find engaging? Reflect on what it is about the work that you do not connect with.
4. Do certain artworks raise issues that compel you to consider your personal point of view on a subject? Reflect on one artwork and the ways that it has encouraged you to further explore a particular topic and develop a point of view on it.
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