

**Hatched
2022**

**National
Graduate
Show**

PICA sits on the unceded cultural and spiritual homelands of the Whadjuk Nyoongar People, who have cared for this Country for thousands of years. PICA acknowledges Whadjuk Nyoongar Peoples as the custodians of this place. We offer our respect and admiration of Elders past, present and emerging, whose knowledge helps us understand this place in profound and meaningful ways, and whose stewardship continues to keep this place safe for us all.

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As the *Hatched: National Graduate Show* catapults into its third decade, it has a weight of history and presence that's impossible to ignore. Since 1992 thousands of artists have been supported to present their work, many of whom have gone onto to forge illustrious careers in Australia and internationally.

Yet despite this substantial past, *Hatched* remains firmly future-focused. The artists featured in the exhibition continue to push the boundaries of artistic expression, finding new languages and material explorations through which to describe, interrogate or respond to the upheavals and changing hopes and desires of contemporary society. 2021 did not reveal a clear pathway out of the global pandemic we perhaps hoped for, and artists once again found themselves making work amid lockdowns and remote learning, all too aware of the catastrophic impact the past two years had upon arts and culture as well as higher education. These challenges remind us once again how vital arts and tertiary institutions are in supporting artists to engage in critical inquiry and develop their technical skills as they pursue an artistic career.

With every year, *Hatched* continues to test the boundaries of emerging arts practice, while celebrating the diversity and talent of Australia's latest art school graduates. As we reach the midpoint of 2022, the dual opportunity and threat of huge social, political and economic changes are on our doorsteps. It is not surprising then that the concerns, interests and provocations of this year's

Hatched cohort encompass the existential threat of climate change, truth-telling in relation to the dark history of colonisation, the importance of family for healing and comfort, and the shifting nature of our relationships with digital realms.

The artists featured in *Hatched 2022* take bold and surprising approaches to their work, thematically and materially. In doing so, they tackle the big questions we are currently facing as a society and respond to the upheavals of our time with humour, grace, and unflinching bravery. Displaying fresh, exciting, and unique practices, this year's cohort of *Hatched* artists push us out of our comfort zones, eyes firmly fixed on the future.

This year's panel of industry professionals thoughtfully selected the 25 exhibiting artists from 61 submissions. We thank Rohin Kickett (Artist, Perth), Pilar Mata Dupont, (Artist, Rotterdam), Llewellyn Millhouse (Exhibition Production Designer, Institute of Modern Art, Brisbane), and Talia Smith (Artist and Curator, Sydney) for undertaking this monumental task.

For the first time in *Hatched* history, The Schenberg Art Fellowship, presented in partnership with the University of Western Australia, will be split into three separate awards of \$35,000, \$10,000, and \$5,000. This significant milestone allows for more talented artists to access this vital financial support towards developing their practice into the future.

Hatched would not be possible without the support of Major Exhibitions Partner the Minderoo Foundation, and we would like to thank them for their essential support. The Minderoo Foundation has also supported the Hatched Curatorial Fellowship for the past three years. It has been a pleasure to grow my curatorial practice alongside three years of *Hatched* artists, from whom I have learned so much.

The generous support of PICA's ART1000 donors is fundamental to *Hatched*. We are very grateful for their ongoing commitment to nurturing and celebrating the next generation of artists.

North Metropolitan TAFE has once again supported *Hatched* by offering the opportunity for interstate artists to undertake a residency in Perth. This valuable program allows us to work closely with the artists and form ongoing connections within our local Perth community.

PICA's freight partner Grace Fine Art's essential support of *Hatched* allows for the artists' work to be safely freighted from throughout Australia to PICA. We thank them for their assistance with this vital task.

PICA would also like to acknowledge the ongoing support it receives from the State of Western Australia through the Department of Local Government, Sport and Cultural Industries along with the Australian Government through the Australia Council for the Arts.

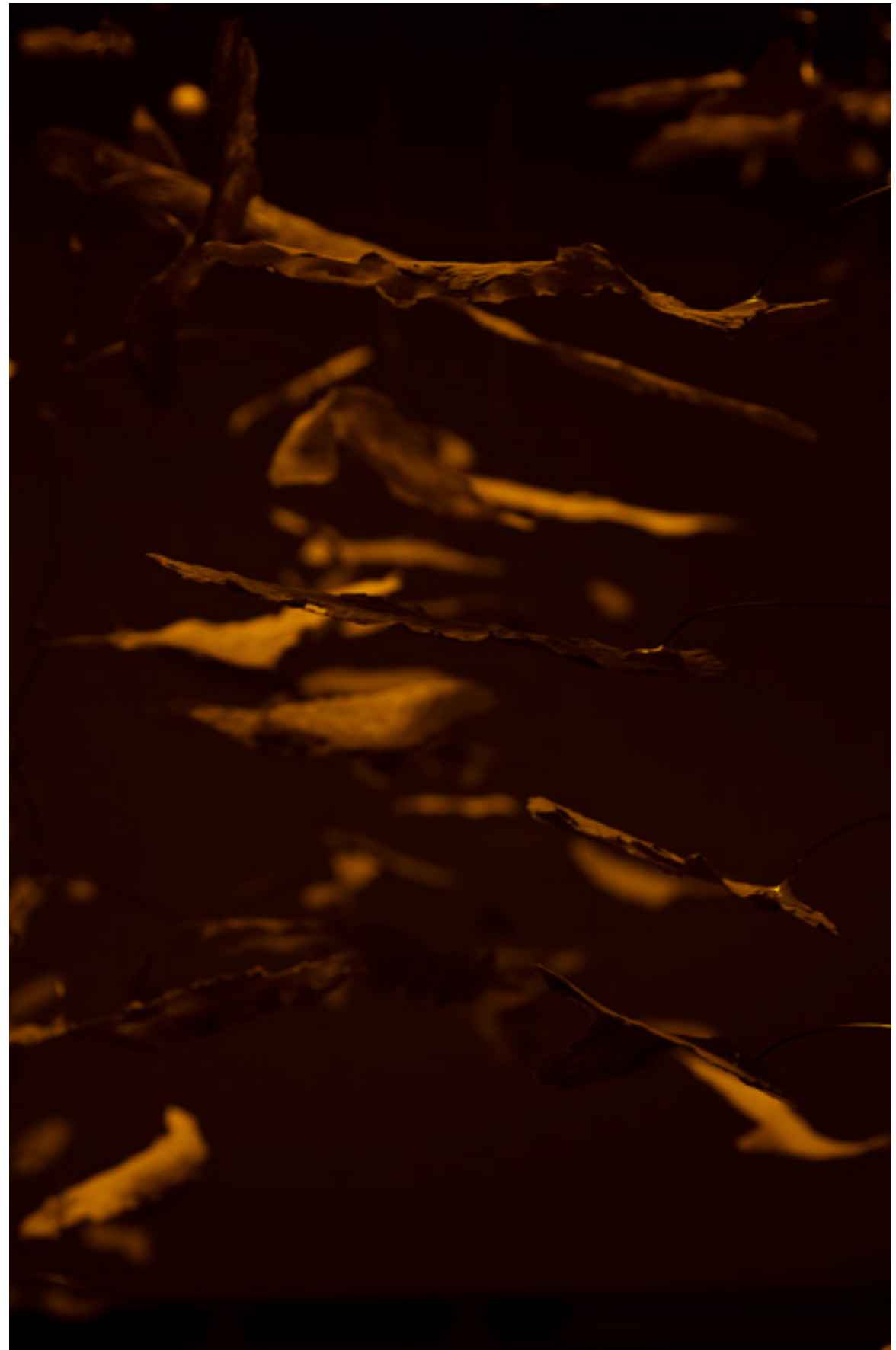
The exhibition has been delivered collectively through the hard work of PICA's Exhibitions team, Sarah Wall, Olivia Nichols, David Brazier, and the expert team of installation technicians.

Miranda Johnson
Hatched Curatorial Fellow

Susie Althorp

SA

Flinders University
Bachelor of Creative Arts
(Visual Art) (Hons.)



Susie Althorp works across several mediums with a particular interest in ceramics and the connections between science and art. Clay offers an immersive, primal experience that connects her to the earth. Althorp draws on natural history and childhood memories such as beachcombing to consider the human effect on ecological environments. With the curiosity of an amateur naturalist, she collects botanical specimens, examining them closely with attention to form, texture, pattern, and colour. She aims to create a greater connection between the viewer and nature, prompting them to slow down and look closely.

immerse is made of delicate, floating porcelain blades, freely moving and responding to air movement created by the viewer. Porcelain is strong yet fragile, reflecting the vulnerability of ecosystems such as marine kelp forests due to global warming. Within the suspended porcelain, traces of plastic, wire and fishing lines can be seen, echoing the impact of industrialisation on ocean life. Bathed in yellow light as if submerged underwater, the viewer is invited to feel a sense of wonder akin to the sublime of nature. *immerse* asks the viewer to contemplate their own impact on nature in the current environmental crisis.



Nazerul Ben-Dzulkefli

WA

North Metropolitan TAFE
Advanced Diploma of Visual Art



Nazerul Ben-Dzulkefli, *This is Where I Hope You'll Dwell (detail)*, 2021, raku fired ceramics. Photo: Craig Williams.

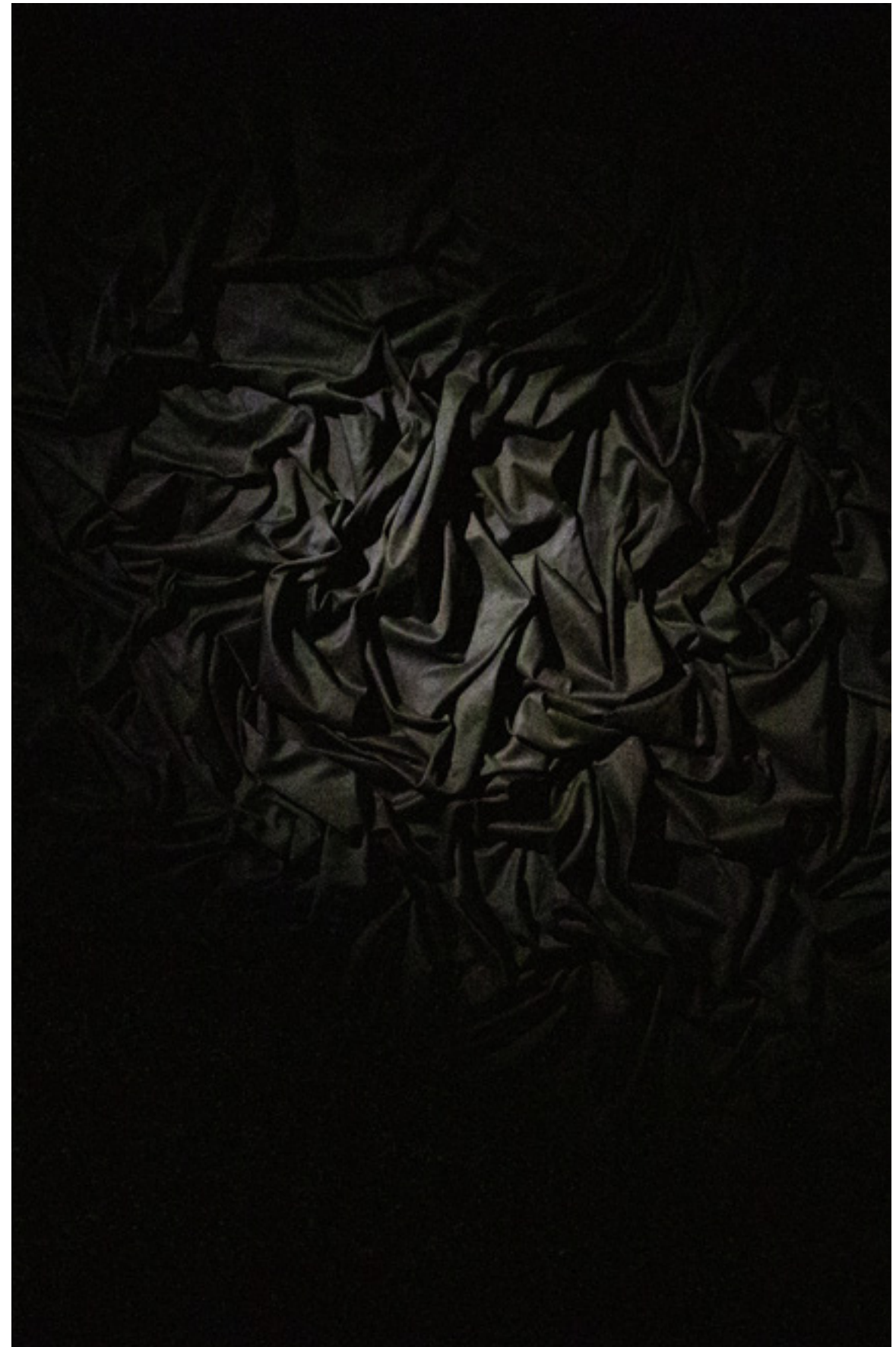
Nazerul Ben-Dzulkefli is a ceramic artist from Singapore who is deeply interested in the folk beliefs of his homeland. His practice explores the possibility of communing with unseen gods and spirits. His visual language developed through his experiences growing up in Singapore in a multi-ethnic community, where cultural and religious groups had common, shared mythologies, urban legends and rituals. Ben-Dzulkefli hopes to start a conversation about religious exclusivity and care of the environment through guidance and collaboration with local gods and ancestral spirits.

This Is Where I Hope You'll Dwell is a series of raku fired totemic sculptures. Ben-Dzulkefli created these works throughout a year-long exploration of shrines, folk belief systems and ritual practices from Singapore and the Malay Archipelago. The objects represent childhood memories of shared cultural beliefs of protective gods and guardian spirits. The process of making the totems reminds the artist of the cultural rituals around fear and reverence of these symbols while he navigates a new migrant identity in Perth.



Emma Bingham

University of Tasmania
Bachelor of Fine Arts (Hons.)



Emma Bingham's artistic research investigates ways to visualize the acts of holding, being held, and gestures of care. Bingham uses materials that remind us of the body's surface, such as paper, cloth, and wax. Creating abstract forms with these materials, she encourages audiences to consider how these forms evoke bodily sensations of holding and touching. She is interested in exploring how the memories of these sensations accumulate through human connections and encounters with the other.

Presented within a darkened void, the boundaries between seeing and feeling become blurred. Inside the space can be found a wall of softly folded fabric, a collection of hand scaled sculptural objects, and a crumpled paper form resting on the floor like a huddled human figure. A series of watercolour drawings serve as an invitation to the encounter within the darkened room. The gathered folds and pockets of fabric invite a sense of the potential of the void as a site of holding. The paper, cloth and wax objects were formed with and within the artist's hands. As the softened wax cooled, her gestures were captured. Through these encounters, of touch, holding, shaping and enveloping, there remains a presence - the traces and residues of the other.



Zeth Cameron

VIC

Deakin University
Bachelor of Creative Arts (Hons.)



Zeth Cameron, *Temporary Assemblage: Tent*, 2021, plastic poles and joiners.



Zeth Cameron's creative practice draws on the subversive potential of messy and childish aesthetics, refusing calls to grow up, settle down, and fit in. Cameron's work investigates the power of creativity and playfulness. This inquiry is underpinned by Cameron's experiences as a transgender adult with ADHD, and the damaging attempts at correction they have experienced from others. Cameron's practice criticises the frameworks of capitalism, cis-heteronormativity, and psychoanalysis as alienating to queer and neurodivergent individuals by joyfully refusing to conform to social rules.

PLAY.ZONE is an expansive multimedia investigation of the concepts and experiments that Cameron considered during the Naarm/Melbourne lockdowns. Across their home, Cameron organised creative assemblages in ways that intervened in or disrupted the spaces, as they resisted boredom through playfulness. *TENT* is a structure originally designed to be made into a basketball hoop and soccer goal. Instead, Cameron remade the plastic poles and joiners into a joyfully chaotic sculpture that can take a different form each time it is assembled. *PLAY.ZONE* invites viewers to experience the sculpture, craft, video, zines, projection, sound, performance, found-object art and painting works that make up the entire project.

Lauren Downton

SA

University of South Australia
Bachelor of Contemporary Art



Lauren Downton, *Ruins and Wonders*, 2021, porcelain paper clay and experimental glaze.

Lauren Downton's practice investigates environmental and social decay and regeneration. She uses slip casting methods to create moulded assemblages that decay over time, like a crumbling, ruined building. Historically, ruins represent both past and future times, reminding us of time passing and the uncertainty of the future. Downton's work displays an awareness of current global change, where reconsidering our relationship with nature becomes critical in achieving sustainability for future generations.

Remains is a series of porcelain sculptures, reminiscent of skeletons or bleached coral. Downton uses unconventional materials such as crystals, experimental glazes, and stains. The crystal growths encrust the porcelain, which eventually disintegrates, echoing environmental collapse. Downton repurposes previously made porcelain branches through kiln firings, using the ash as an experimental glaze. Presented on round, charred wooden surfaces reminiscent of Petri dishes, the shapes evoke scientific specimens and historical relics while also reminding us of the cycle of death and regeneration.



Shaye Dương

SA

Adelaide Central School of Art
Bachelor of Visual Art



Shaye Dương, *Faitar*, 2021, paraffin wax, brick, assorted fixtures. Photo: James Field.



Shaye Dương's work explores the nuanced concept of home, interrogating its cultural and social associations as a site of intimacy, security and ritual. Her curiosity arises from her complex relationship with the Vietnamese diasporic experience and her dual position as an active participant and passive spectator of her culture. In exploring the shifting nature of migrant experiences, Dương reflects on the idea of cultural authenticity and translation and the ongoing processes of feeling at home in the world.

Dương uses materials sourced from her neighbourhood, blending Vietnamese and Western imagery to create sculptures that are both familiar and foreign to viewers. In *Faltar*, suburban breeze blocks support the weight of an ancestral shrine made from wax casts. The shrine highlights Dương's connection to this sacred material, but also evokes a sense of scepticism and doubt through its fragility. *Mystic Not, No Laughing* and *Mock Abalone* use self-taught methods of traditional Vietnamese cultural art practices, such as knot tying, carving vegetable garnishes and lacquer and shell painting. In this way, Dương attempts to find a closer connection and understanding of her culture that is both spiritually and physically out of reach.

Remy Faint

NSW

University of New South Wales,
Bachelor of Fine Arts (Hons.)



Remy Faint, *Contain*, 2021, pigment, silk, linen, rice paper and wood support.

Remy Faint is motivated by the global histories of abstract painting. His modular assemblages respond creatively to their architectural settings. Faint often references objects and materials specific to his Chinese heritage such as the folding screen, a spatial tool and a cultural symbol. The earliest folding screens existed in the Han dynasty in ancient China, dating as early as the 4th century BCE. Faint uses the screen's historical and cultural function as a barrier or divider alongside the acts of assembling, repurposing and combining various materials in his studio.

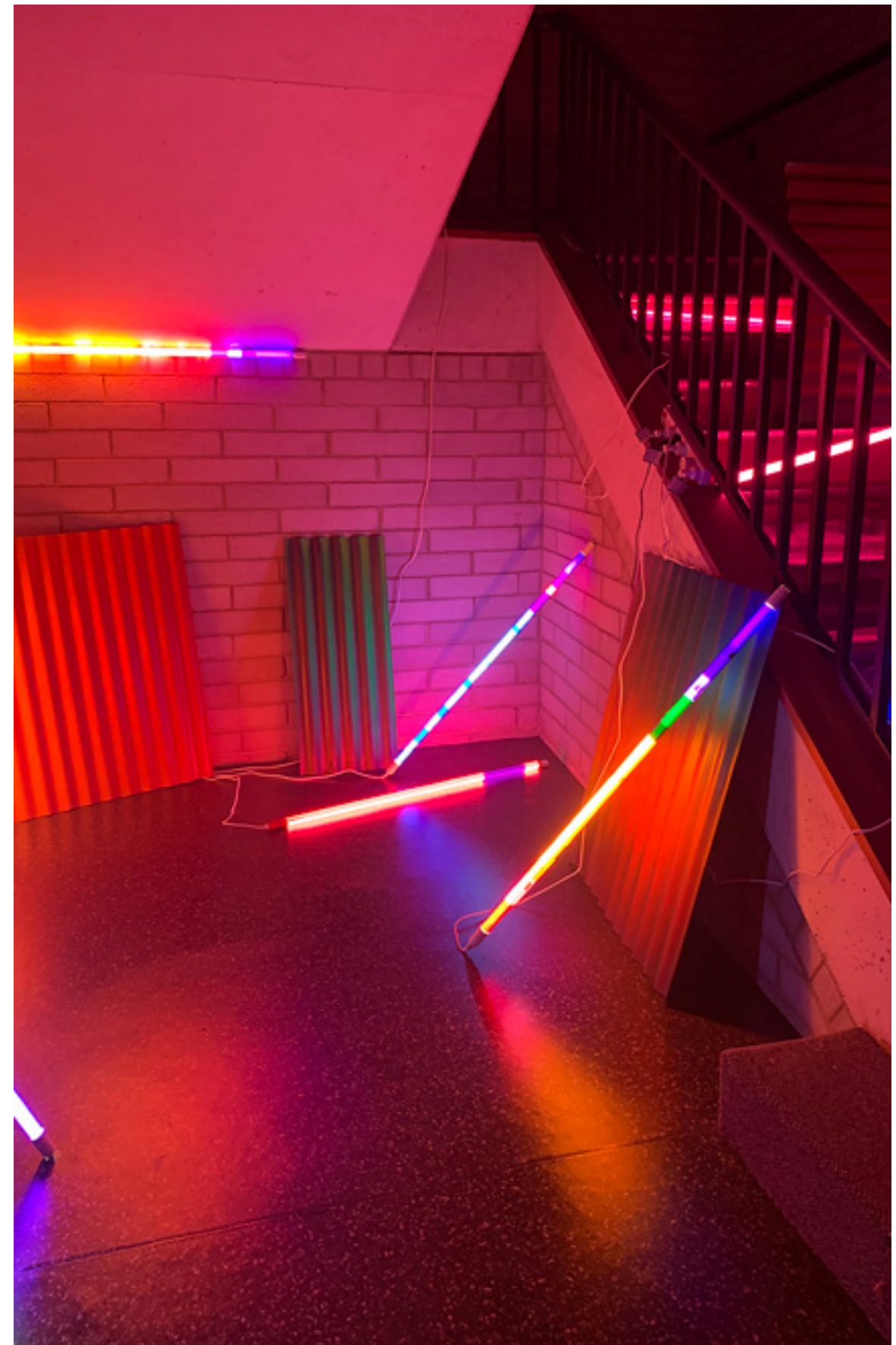
Between Traces, Beyond Screens is a modular installation that explores silk as a painting and sculptural medium. The work references the historical presence of silk throughout Asia in textile production and the arts. The screens are created from metal and wood offcuts from previous painting stretchers and layered with canvas, linen and paper. The silk components are treated with dry pigments and painted with spray guns and wide brushes. The varying levels of transparency highlight the nature of the structures as both rigid and permeable. Surrounded by silk and resin sculptures reminiscent of draped canvases, the installation mimics the spatial attributes of architectural spaces – particularly the white cube gallery environment.



Georgia Gregory

WA

Edith Cowan University
Bachelor of Visual Art



Georgia Gregory, *Colour Bonds*, 2021, Colour Bond steel, spray paint, LED lights, coloured gels.

Georgia Gregory's work explores perceptions of colour. She is particularly interested in how colour exists on a continuum between darkness and light and the use of complementary colours. Her work explores colour through architectural installations, using easily available suburban materials such as Colorbond. The scale and form of her works are transformable, responding to the spaces within which they are installed.

Colour Bonds is drawn from everyday experiences such as the way light travels up iron fences and through blinds. The installation of *Colour Bonds* shifts in response to the space, taking on its history and specific qualities. The use of LED lights directly informs the colour palette of the structures, as light acts as a vehicle for colour, creating brilliance and depth that enhances the shape and form of the steel. Through this experimentation with colour, light and architecture, Gregory encourages the viewer to consider their connections to the colours and materials they see throughout their life. In this way, she reminds us to appreciate the visual and architectural design of the spaces that provide context to our experiences.



Erin Hallyburton

Monash University
Bachelor of Fine Art (Hons.)

VIC



Erin Hallyburton's installations confront conventional expectations of the body and how it is shaped within built environments. Through her work, Hallyburton challenges anti-fat ideologies by highlighting the architectural structures of everyday spaces that are considered neutral and static. Using heat to transform the fat from solid to liquid, she demonstrates the unpredictable nature of fat as a material. Her work asks the viewer to reconsider their understanding of how the human body can relate to the space around it and their implicit perceptions of fat and fatness.

Hallyburton's installation is informed by her observations of Caulfield Fish and Chips. Class, colonization, immigrant experience and fatness come together in the waste sunflower oil that forms the basis of the installation. The waste oil is combined with water and caustic soda, becoming soap. The soap is used to cast cylindrical columns, reminiscent of pipes blocked by fatty material. The triangular wedge is comprised of layers of clay, tallow and vegetable shortening, to create a marbled, layered effect. Here, the material is controlled and angular, challenging our presupposed ideas of fat as soft and malleable.



Kate Hocking

VIC

Federation University Australia
Bachelor of Visual Arts (Fine Arts)



Driven by the curiosity to explore the unknown and a desire for new experiences, Kate Hocking creates artworks inspired by the intricate world of fungi. Spending hours in rainforests and bushland, she photographs the different characteristics, shapes and textures of the local Victorian fungi. Her use of macro photography highlights aspects of the fungi not seen by the naked eye, drawing attention to their otherworldly appearance. These views also inspired the textured outer surface of her sculptural vessels, which reflect the fragility of fungi.

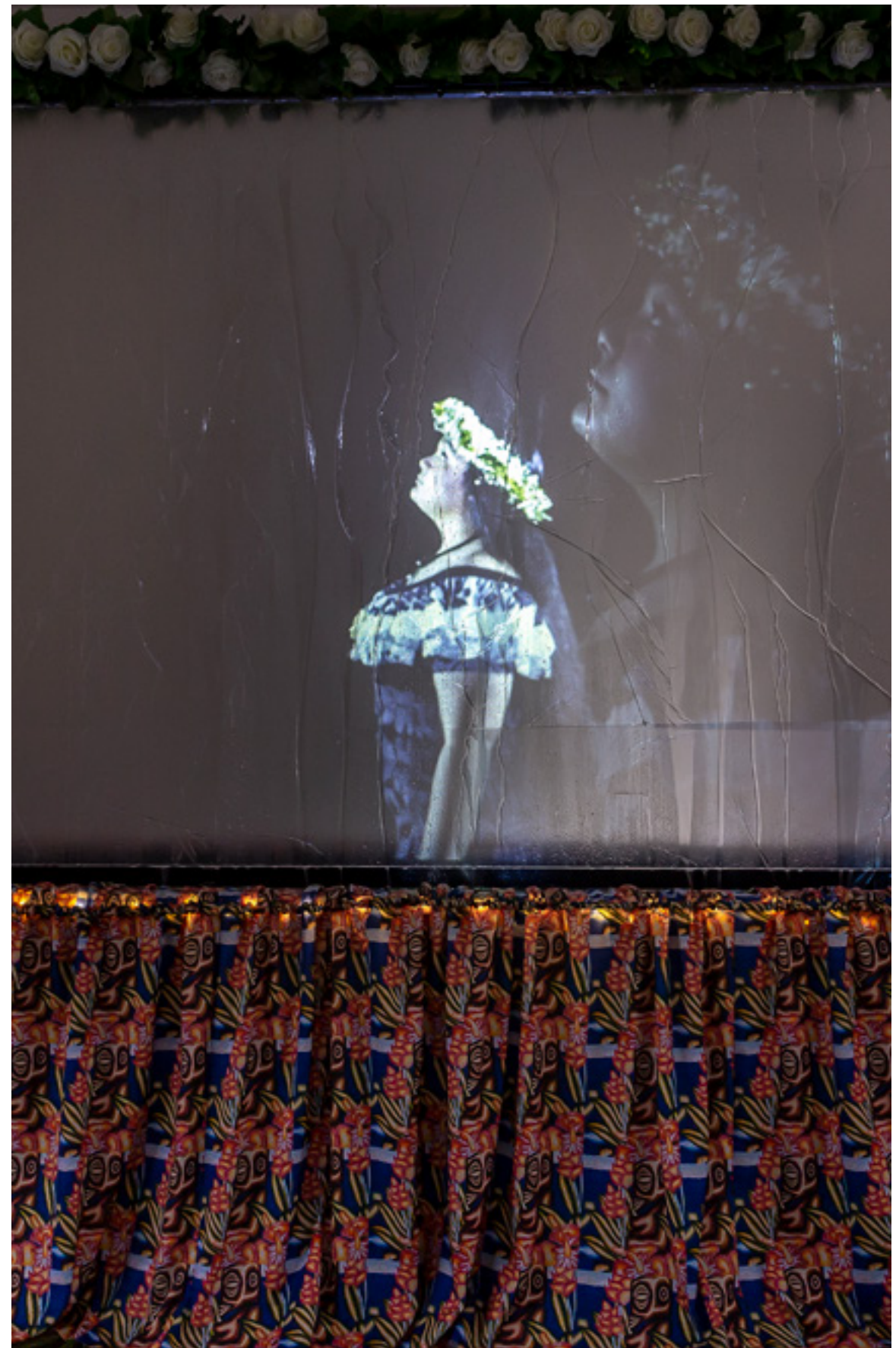
Hocking uses unique techniques to create delicate ceramic vessels. The sculptural works are made from southern ice porcelain, paper pulp and vinegar creating a blended malleable clay. The combination of materials allows Hocking to create paper-thin strips of clay that can be manipulated and delicately attached to the main form. The texture is reminiscent of the fungi body. The resulting surface of the vessels is deceptively soft in appearance yet is also sharp. Like the fungi themselves, the vessels can be easily broken and damaged by handling. The artist's unique perspective of the fungi is shown in the photographs, which capture alien-like images to highlight the otherworldly aspects of the fungal form.



Morgan Hogg

NSW

Sydney College of the Arts,
The University of Sydney
Bachelor of Visual Arts



Morgan Hogg is an artist based on unceded Dharug land. In her video and installation practice, Hogg explores Indigenous perspectives within the Pacific Islands and the cultural impact of the modern-day on traditional standards. Through the perspective of her Indigenous Cook Island and Anglo-Saxon heritage, Hogg's installations form a visual representation of the ongoing issues within the Pacific Islands and Indigenous cultures in the Southern Hemisphere.

Ariki Vaine is a two-part film reflecting the story and importance of Mother Earth through Cook Island dance. The video references the importance of cultural connection to ancestors, particularly women. Using language and movement, the two parts of the film create a conversation connecting the past and future. Using performance as a universal language of storytelling, the work highlights the importance of maintaining Indigenous cultures that are becoming lost through colonisation. *Ranginui + Papatūānuku* reflects the Polynesian cultural connection towards the land and sea, highlighted through traditional storytelling dance. Through sound, performance, and a water wall, Hogg highlights and foregrounds Polynesian belief systems and traditional practices.



Sasha Hunt

NSW

National Art School
Bachelor of Fine Arts



Sasha Hunt, Gertrude, 2021, car door, Sydney Trains handrail, poker machine chair. Photo: Peter Morgan.

Sasha Hunt's sculptural practice is informed by his background in carpentry and graffiti art. Through his experiences of chronic illness, Hunt is interested in ideas of transience, as a reminder that nothing is permanent, and everything can transform. This idea extends to the objects around us, such as discarded material left on footpaths for council collection. He explores these objects through gentle interventions, often a playful reconfiguration of the found items. Hunt allows the objects to transform beyond their normal use and design, resulting in surprising sculptural installations. Through a process of collection, arrangement, dismantling and reassembling, each element connects for a brief moment before it is pulled apart to become the next configuration.

The process of collection is important to Hunt, as the place the item is found is as significant as the object itself. Collected from back alleys and roadside clean-ups, the discarded items are no longer considered functional. By placing the items together to imply function where there was none, Hunt hopes to ignite curiosity in the viewer, allowing them to create their own story about the work. As the sculptures transform across sites, from collection, studio, and gallery, their meaning and function continue to change. The work finds a moment of stillness while exhibited. Afterwards, it returns to the studio or the street as raw material once again.



Tyler Krelle

QLD

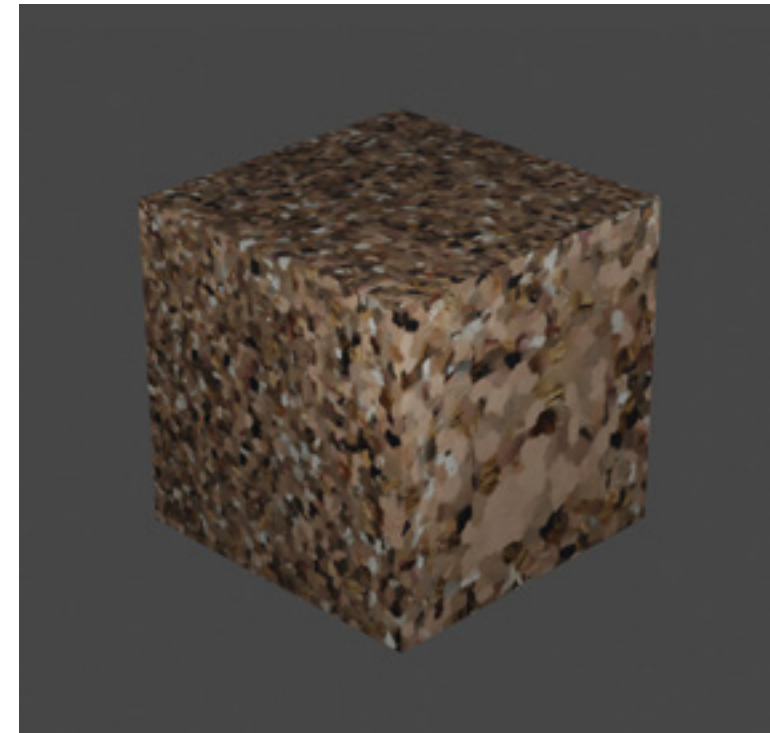
Queensland University of Technology
Bachelor of Fine Arts (Visual Arts)



Tyler Krelle, *Fractal*, 2021, projected image onto digital print glued to wooden panel and gel medium.

Tyler Krelle is interested in the shifting territory between online and physical spaces. In her work, she attempts to understand concepts of curated online identities which result in repeated images of the self. Through a focus on experimentation with both digital and analogue mediums, Krelle communicates and explores the dissolving of identities and dispersion of personal data.

Krelle uses photogrammetry to create many of her works, which is the act of scanning physical forms and transforming them into 3D models. *Fractal* uses multiple photogrammetry scans of the artist's body, which were digitally manipulated as a 2D image to be printed. The projection overlaying the print is the texture map of the artist's body. *Sold (data of a 21-year-old female)* is a satirical work exploring the current global obsession with NFTs, a type of digital 'collectible' that can be sold for millions of dollars. Krelle's work is available for sale for \$0.36, approximately how much Krelle's data is worth online. In this way, Krelle highlights how identity can be dissolved across digital mediums, and the traces we leave behind in the forms of personal data.



Kyra Mancktelow

QLD

Griffith University
Bachelor of Visual Arts (Hons.)





Kyra Mancktelow is a Ngugi, Nunukul woman of Minjerribah and Mulgumpin descent through her father's line, two of three clans who are the traditional custodians of Quandamooka, also known as Yoolooburrabee, the people of the sand and sea. Through her mother's ancestry, she has connections to the Mardigan people of Cunnamulla and South Sea Islanders, Vanuatu. Mancktelow's practice investigates legacies of colonialism, posing questions of how we remember and acknowledge Indigenous histories. Mancktelow shares her rich heritage, stories, and traditions to educate audiences on Australian history and her culture.

Sitting Down Place challenges the archival records concerning the Indigenous people of Moongalba, also known as Myora mission. Government policy forbade traditional practices and enforced the introduction of colonial uniforms. The Indigenous people of Moongalba embodied cultural resilience by retaining knowledge, beliefs, and traditional ways of life. In 1896 the Myora Mission became a reformatory school used for cheap labour. Mancktelow's research focuses on this period and the clothes the community were forced to wear. Through artmaking, research, and yarning with Moongalba descendants and Elders, Mancktelow focuses on maintaining traditional ways of making passed down by the Elders, the Moongalba Grannies. By recreating the uniforms and the Grannies' dresses using traditional methods, Mancktelow emphasises the critical urgency of truth-telling, understanding, and healing as a nation.

A Maree

NT



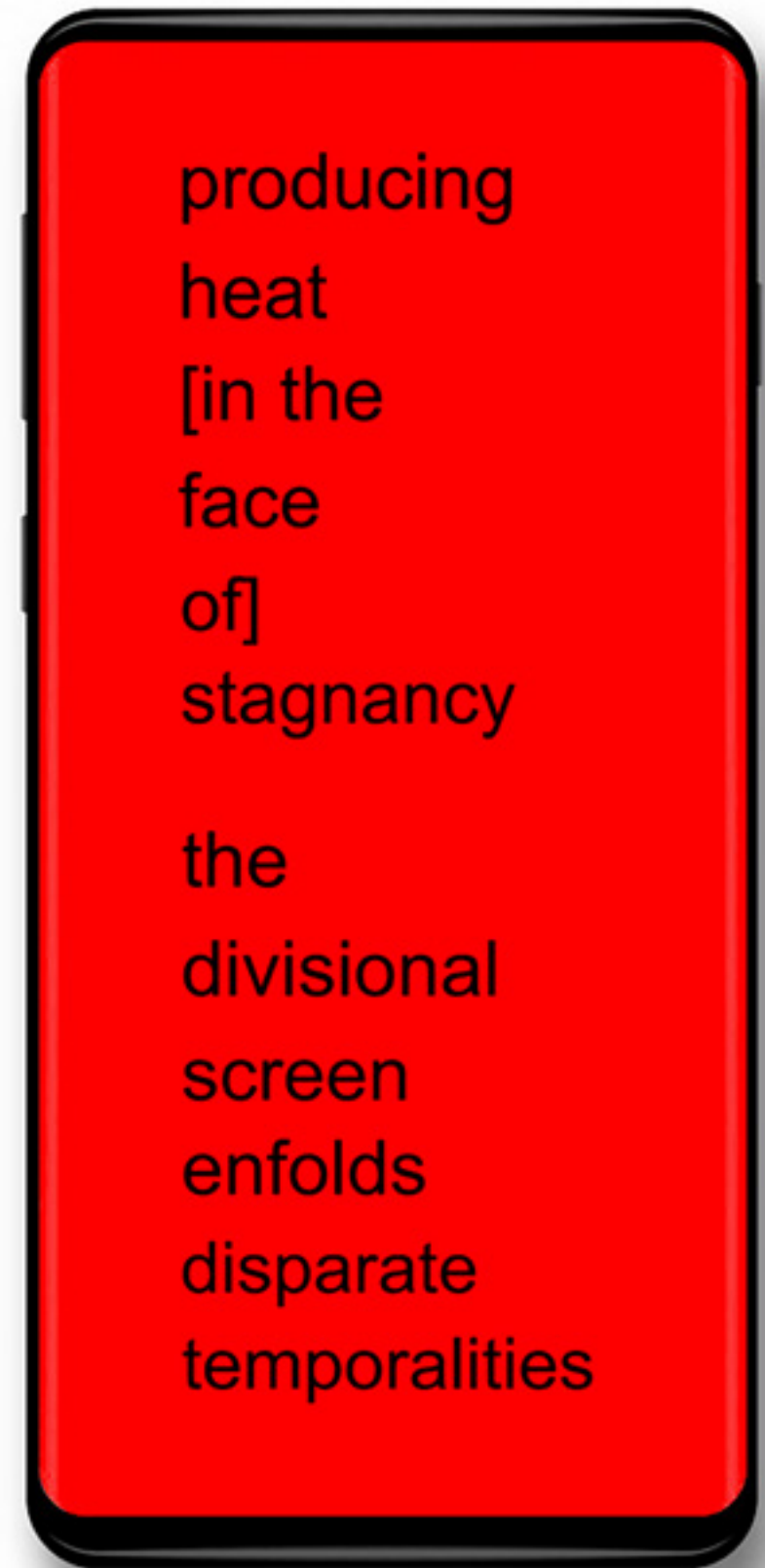
A Maree identifies as a creative explorer who aims to foster connections between aesthetic creativity and reflective engagement with social, environmental and health issues. Her creative practice investigates the impact of neglect, denial and injustice through compassion and a desire to share untold stories. Growing up in a military family, A Maree experienced different cultures and shifting landscapes. Through her lived experience and creative practice, A Maree offers an invitation to reconnect with ourselves, our communities, and our environment.

Shadow Pandemic displays fragments of events that act as tentative evidence of domestic violence. *Distressionist* is a flash sequence from digital photographs which observes a visual distress call and radio silence. *Window Stills* speaks to feelings of isolation and paralysis. Paralysed out of fear – *I am afraid for my life*. Paralysed from doubt – *What if no one believes me?* Paralysed out of confusion – *How can the person I love treat me this way?* And paralysed from guilt – *It must be my fault*. *Tea Time* uses the metaphor of the shattered teapot to portray coercive tactics.



Isabel Margot

SA





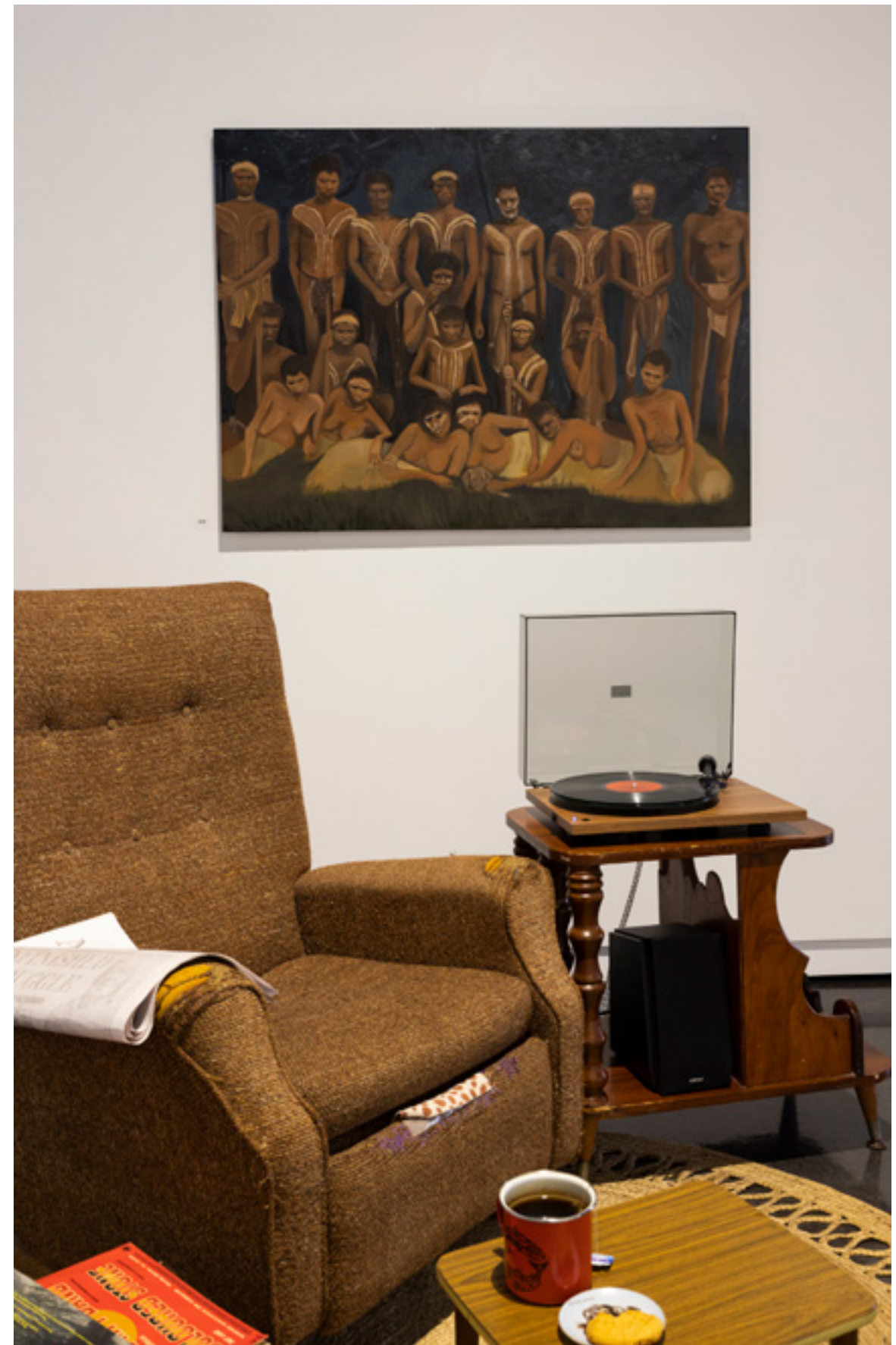
Isabel Margot's practice evades definitive confines. Margot conceptualises bodies as sites, archives, languages, constructs, postures, one-sided dialogues and façades. Through her work, Margot leaves space open for interpretation, rather than encouraging fixed readings. Her recent project interrogates the embodied effects of digital technologies.

Taking its title from Samsung's Terms and Conditions, *Entity(ies)'' arising out of, relating to, or connected in any way with* arose from the realisation that an overheating laptop and an exerted body share a similar warmth. By assessing how we interact with screens, Margot's work aims to challenge the shortened attention spans of the digital age. Incorporating her interest in virtual architecture and design, the work encourages multi-directional scrolling, subverting our understanding of online navigation as vertically aligned and linear. As viewers traverse the site on their mobile phones, the way their bodies are held and positioned will alter as they adjust to the device. In this way, the work cannot exist without the performative choreography of bodies. Whilst users flip their phones to read sections of inverted text, the device's screen display auto-adjusts its orientation, creating an inter-related dynamic that necessitates unfamiliar negotiation. As the viewer gazes at the screen, its emanating blue light reaches the back of the retina, foregrounding bodily porosity.

Ilona McGuire

WA

Curtin University
Bachelor of Art (Fine Art)



Ilona McGuire, Lok Poorjjetpujjen (Our Place) and Kungarakan Gini, 2021, armchair, record player, oil on canvas. Photo: Bo Wong.

Ilona McGuire is a proud Whadjuk, Ballardong, Yuat and Kungarakan woman. Her bloodlines run from Whadjuk boodja (land) to the Fitzmaurice region of the Northern Territory. Throughout her artistic practice, McGuire has explored a variety of skills and mediums to express her concepts including printmaking, painting and installation. More recently, McGuire has worked in drone choreography, sound design and narration. The 2021 Fremantle Biennale opened with her work, *Moombaki*. *Moombaki* saw 160 drones take flight to share Whadjuk Dreamtime stories in an immersive experience of light, movement and sound. Expression through her narration, music, design/choreography and space created a spiritual experience, site-specific and responsive to Whadjuk boodja.

Our Lives and Livelihood is a sanctuary where once McGuire would have received ancient oral tradition and knowledge. However, now these gifts lie in fragments. McGuire channels her ancestors' presence to create a familiar space resembling the homes of her Noongar and Kungakaran families. She sits in her great-grandmother's chair, listening to protest songs, with a cup of tea and an ANZAC biscuit to comfort her. Moments of comfort and disturbance are revealed, highlighting the vulnerabilities of the survival of First Nations People in Australia. With only each other as connections to culture, without the peace of walking on country where now there stands a concrete jungle, this work honours the people she is descended from, her connection to who she is.



The images in these artwork embody traditional knowledge of the Kungarakan community.

Jacquie Meng

ACT

Australian National University
Bachelor of Visual Arts (Hons)
Bachelor of Art History and Curatorship





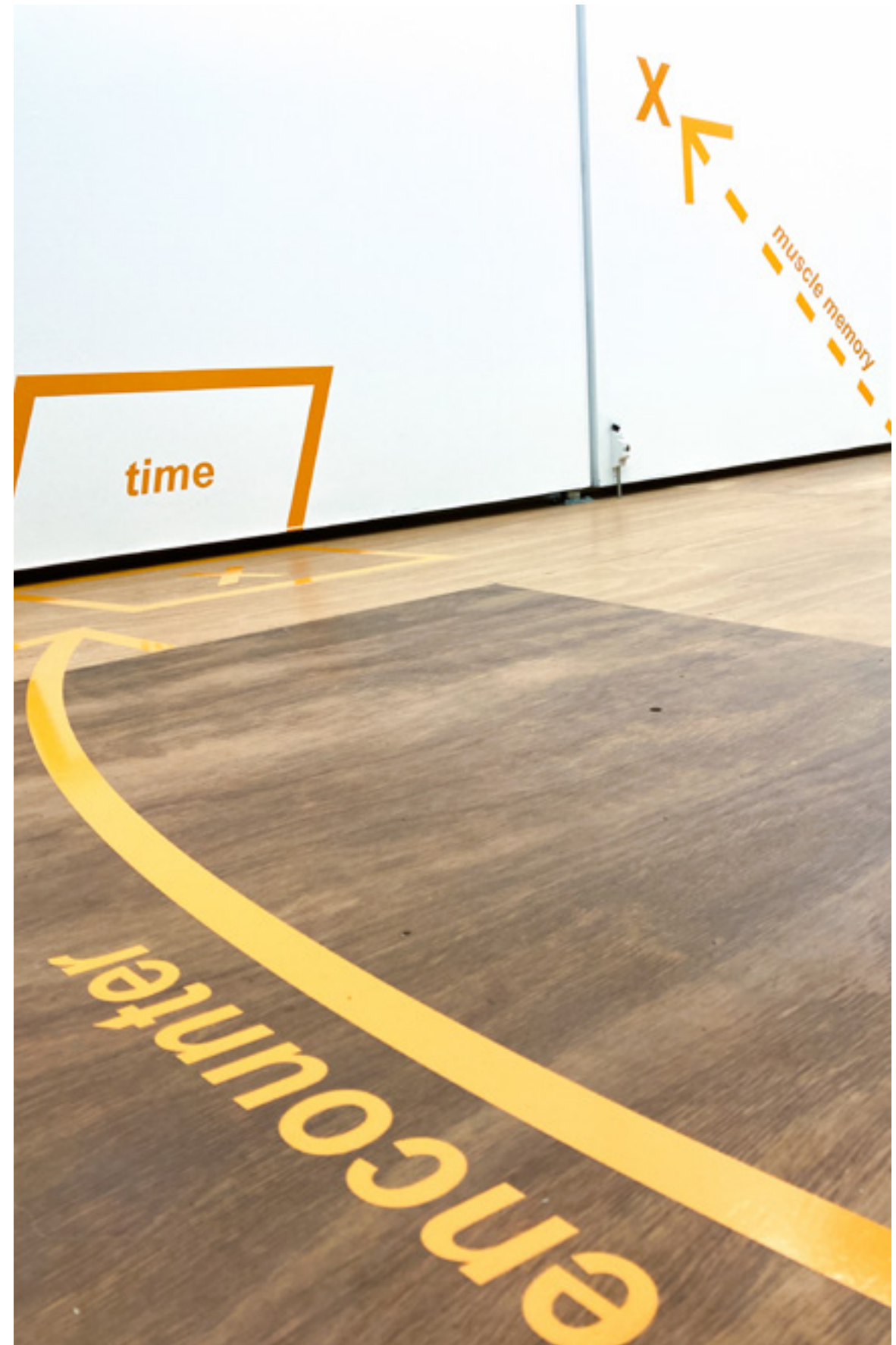
Jacquie Meng's work explores diasporic cultural identity to portray this experience beyond a simple division between Eastern and Western cultures and geographies. Through her work, she portrays diasporic, migrant identity as an accumulation of experiences and cultural practices. This often involves a fusing of Chinese mythology and folklore from her childhood with memories, fiction, and imagery from contemporary culture. Cute and kitsch aesthetics are central to her work, for their association with her identity as a young Asian woman. Meng's practice uses her personal experiences to encourage a broader repositioning of the diaspora to resist static categorisations of identity and culture.

In both painting and sound, Meng refers to a variety of cultural practices and artefacts. These include the Chinese children's poem *An Ode to the Goose*, i-ching divination practices and water. She also references her current home of Canberra on Ngunnawal/Ngambri land using items such as UGG slippers and puffer jackets. Meng's paintings draw together lived experiences of cultural difference with historical references to decolonial, narrative and landscape painting, including Chinese silkscreen and Japanese woodblock prints. Through her work, Meng emphasises how identity, culture, and spirituality can exist in an infinite number of ways that are constantly interacting and changing.

Liv Moriarty

VIC

Victorian College of the Arts,
University of Melbourne
Bachelor of Fine Art (Hons.)



Liv Moriarty's work uses collecting, diagramming, and recording to reflect on moments, encounters, people, and ideas. Moriarty is interested in the ways things affect each other and how this interconnectedness informs how the world is perceived. By collecting and sorting information, photos, videos, words and conversations, Moriarty shows us that how we understand the world is inherently interpersonal. Her obsession with diagrams forms from this need to connect and articulate the world, through mutual understanding between components as they relate to one another.

You Are Here is a diagram that articulates the process of interconnectedness that underpins our perceptions of the world. Through connection, an idea transforms into a complex web, forming more than the sum of its parts. The viewer is encouraged to walk amongst the diagram. The lines of the diagram mirror yellow industrial markings, leading the viewer around the space and connecting the two videos. Each video navigates interfaces of perception, layering virtual, actual, birds-eye and first-person viewpoints, using the relationships formed to articulate something just out of reach. The collected footage zooms in and out, searching for a speculative X-marks-the-spot.



Alanna Paxton

VIC

Victorian College of Art
Bachelor of Fine Arts
(Drawing and Printmaking)



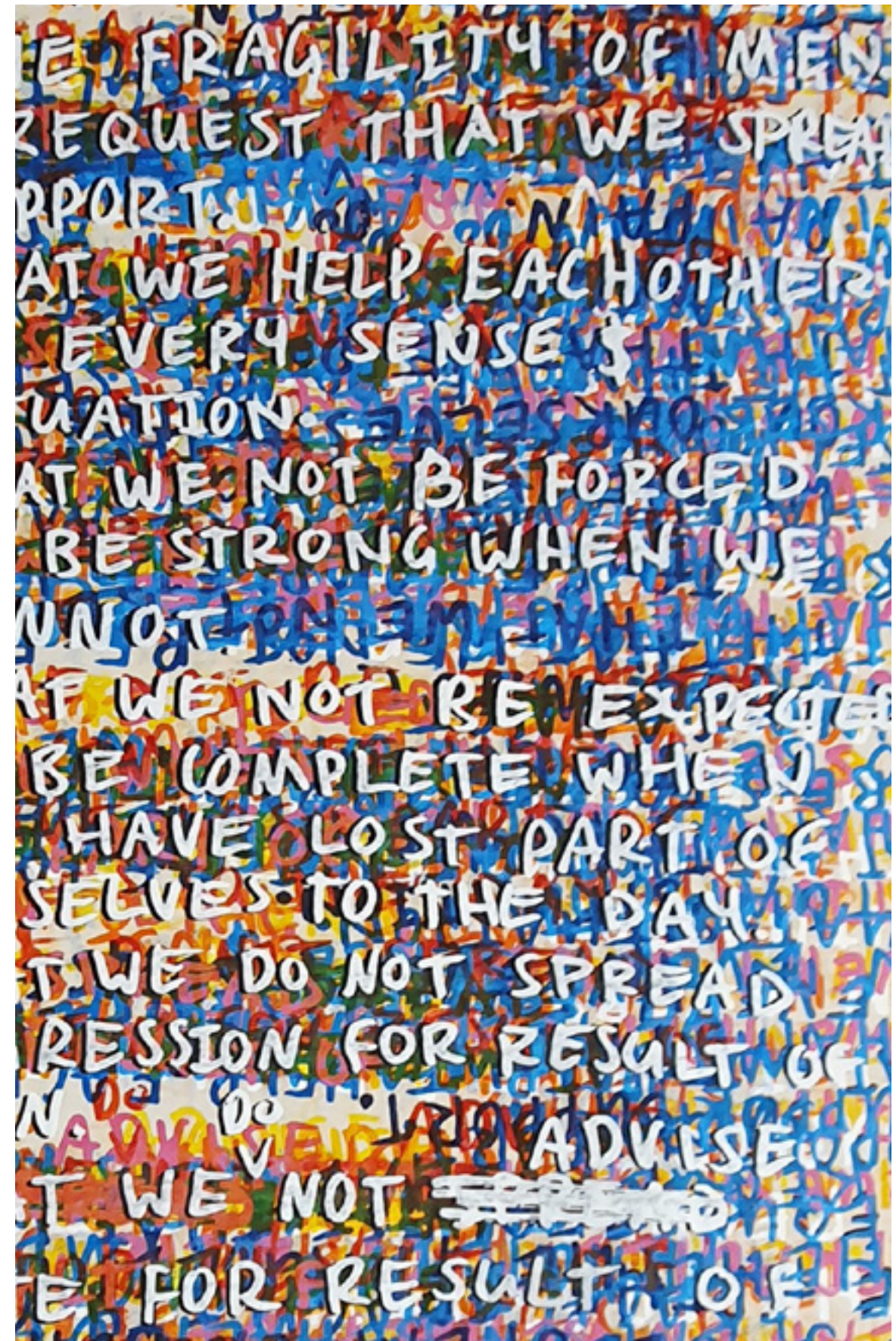


Alanna Paxton explores lingering sensations that occur from transits between virtual and physical realms. Paxton has a particular interest in the malleable nature of perception across digital and physical experiences, particularly after extended time spent in solitude over the past two years. Her approach includes expanded journaling that maps and responds to physical practices such as walking, dreaming, meditation, observing and writing, and how those experiences might be preserved using digital means.

No. 34 is a response to slow solitude through a lens of suburban escapism. The split-channel video is composed of captured footage and digital animation to conjure an uncanny space. The piece explores the potentials and limitations of digital mediums to supplement a sensory experience by enhancing an image or embellishing it with music. The work examines whether a simulated reconstruction of an experience of walking a neighbourhood route can satisfy memory or if it becomes something else entirely. The public bench extends the suburban context, whilst also alluding to a transient space. Through the theatre of audio-visual effects, the work imbues a sense of yearning into the everyday, whilst highlighting the interchangeability of digital and physical occurrences.

Dylan Perlowski

NSW



Dylan Perlowski is an artist who works across illustration, painting, and screen printing. His work comments on modern Australian culture and the societal expectations he must negotiate as part of this culture. Perlowski uses printmaking processes and illustrative pen drawings to produce flamboyant boastful colours and compositions. His flamboyancy is captured in the colours, invoking an unrefined sense of gender and identity to create colourful displays of abstract form, shape and style that represent the noisy mess that is life.

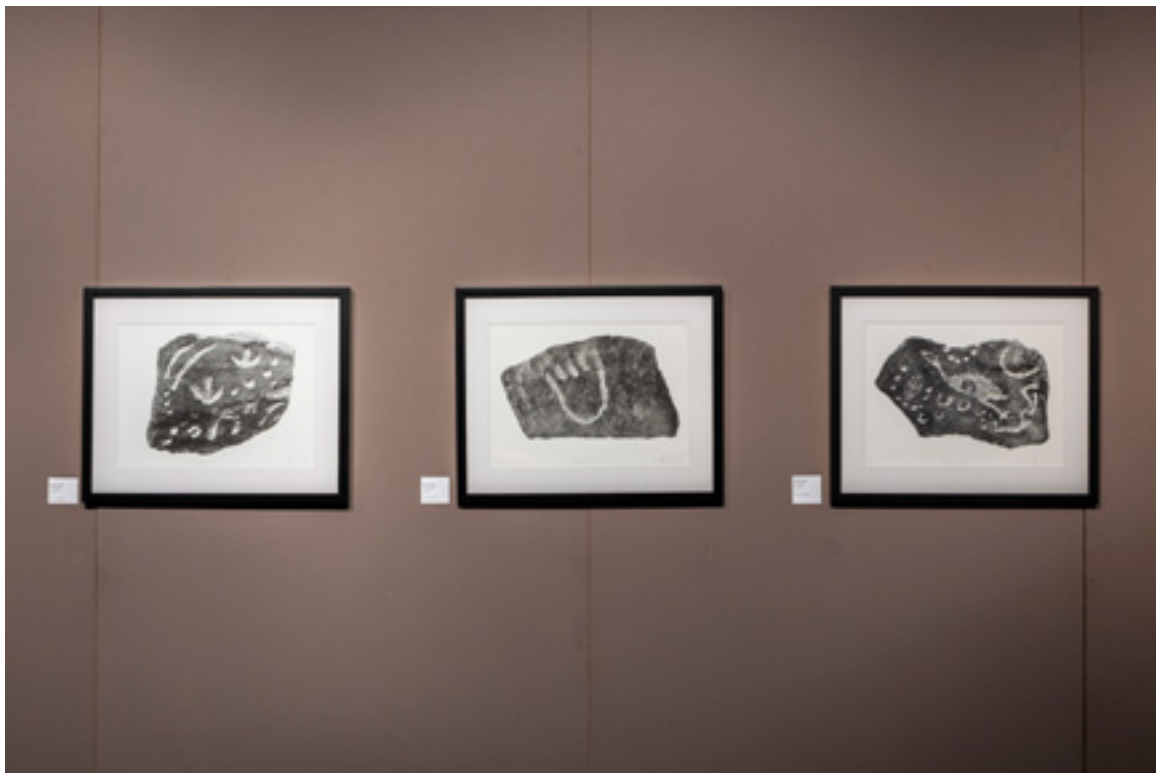
Man Up is a series of memories and thoughts expressed as a poetic structure. Through his work, Perlowski reveals intense and suppressed emotions that respond to personal encounters with hypermasculinity within an Australian context. Through layers of screen-printed colour and handwritten words, colour and text clash and merge, seeking attention and discussion.



Dylan Sarra

QLD





Dylan Sarra is a Taribelang/Gooreng Gooreng artist from the Bundaberg region currently living in Brisbane. With a focus on exploring identity and place, Sarra uses a range of disciplines such as print, digital and sculptural works to gently humanise the Indigenous experience before colonisation. He is involved in the research and development of cultural knowledge and practice to share with the community. Sarra hopes that all people be not only intrigued by Indigenous culture but also start to question the real history around the events of colonisation and its continuing impact.

Winding its way from the Great Dividing Range to the coastline east of Bundaberg lies Bural Bural (the Burnett River). Before settlement, Bural Bural was the lifeblood of the Taribelang people who thrived for generations, living in harmony with the landscape. This can be seen through a story of the Bural Bural or Burnett River Petroglyphs. The petroglyphs or rock engravings were considered the largest Aboriginal rock-engraving site on the east coast of Queensland. Between 1971 and 1972 a selection of stone blocks from Bural Bural containing Aboriginal engravings were cut out of their traditional site and distributed to multiple locations across Queensland. The removed blocks are still scattered and displaced. This installation is an exploration of the stories surrounding the petroglyphs to continue the conversation of repatriation.

Zoë Sydney

WA

University of Western Australia
Bachelor of Philosophy (Hons.)



Zoë Sydney works with and around the boundaries of the body concerning sexuality and gender. With a Bachelor's degree in physics, her practice is informed by a deep curiosity about structures and systems. As a queer artist, Sydney recognises the role of art in historicizing and legitimising histories of gender and sexuality, and the power of art to destabilise these categories.

Queer Fabrications is a series of portraits that aim to develop a new language of the portrait as a performance. A portrait is often thought of as a 'representation', a word that has become important for marginalised communities in struggles for visibility and acceptance. However, the shifting experiences, language and identities of queer communities mean that accurate representation is impossible. For Sydney, performance portraiture allows these works to embody the relational nature of queer identity, rather than a static representation. Using found and made costumes and videos, *Queer Fabrications* references traditional portraiture while rethinking what portraiture means. Like the queer body, these portraits have been found, transformed and remade into something that defies categorisation.



Chloe Tizzard

VIC

RMIT
Bachelor of Fine Arts





Chloe Tizzard's art practice references the politics of individuality through feminist perspectives and methodologies. They employ pop motifs and kitsch materials to explore social demographics, the cultural positioning of people and the politics of access, taste and class. Tizzard parodies and appropriates familiar imagery, using humour and hyperbole to destabilise dominant narratives. Tizzard uses hand-stitching as a meditative and feminist methodology.

Pervert and *The Orifice of Delphi* reference Tizzard's interest in the connections between feminism and queer theory. The sculptures undermine traditional binaries to appear both desirable and repulsive, to encourage exploration of erotic taboo, ambiguity and excitement. *Pervert* entices the viewer to touch and interact with its maternal body, encouraging confusing desire and attraction, while *The Orifice of Delphi* sits by its feet like a pet or companion. Equally ambiguous, she is part cosmic egg, part divine mother. As abstract figures with confusing yet recognisable connotations, the sculptures invite the viewer to consider their relationship to excitement and desire when finding and making meaning from the mysterious sculptural forms.

Phoebe Willis

NSW

Southern Cross University
Bachelor of Art and Design



Phoebe Willis, *Twisted Games*, 2021, scratch cards, cartoon comics, recycled paper, binder medium. Photo: Cherie Winter.

Phoebe Willis' body of work follows her research into the gambling industry and companies that gain from individuals in an industry known for loss. Through collage and illustrations featuring cartoons and scratch cards, Willis explores the influence of this addictive habit upon current and future generations. Willis repurposes the remains of losing scratch cards with brightly coloured cartoons to create small glimpses into the harsh realities of gambling habits in a satirical manner that sparks interest and catches the eye.

Made from hand-made recycled paper using encyclopaedias, cartoons, and scratch cards, the works display finely detailed remains and a slight sheen from the paper as light catches the broken-down plastics from the scratch cards. Willis' collage works combine scratch cards and cartoons in a way that merges a complete lack of reality and confusion alongside fun, light-hearted imagery. By merging the bright and playful with the scratch cards, Willis juxtaposes the materials with the activity of gambling. By displaying the satirical through small details, Willis creates a dystopian experience of a cartoon intended to evoke light-hearted emotions to remind the viewer of the destructive nature of gambling upon people, families and communities.



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Schools & Universities



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