

# HATCHED

National Graduate Show 2017  
6 May – 18 June



## 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 ground breaking 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](http://pica.org.au) or call 08 9228 6300.

## About Hatched 2017

2017 marks the 26th year of the Perth Institute of Contemporary Arts' annual survey exhibition, the *HATCHED* National Graduate Show.

In 26 years, over one thousand artists have presented work alongside that of their national peers in this unique showcase of emergent talent. *Hatched* tests the pulse of the nation's emerging arts scene while acting as an important platform for showcasing future artistic leaders.

*Hatched 2017* features stimulating works by 35 of the most promising recent graduates from art schools nationwide. This year's emerging artists are using their artistic practice to discover their identity in a post-internet landscape and reflect on interrelationships with our environment, whilst looking forward to conceivable dystopian futures. From paintings, sculptures and drawings, to installations, architectural models, ceramics and digital media, the exhibition offers an opportunity for the wider public to experience the richness of emerging Australian talents.

The thoughtful and intrepid works that make up *Hatched 2017* reflect the diverse practices of this exciting and talented group of artists, fresh out of their studies and ready to evolve into professional practicing artists. *Hatched* gives them one of their first platforms and also facilitates an important and inspiring dialogue between each other. The exhibition is a snapshot of Australia's emerging art landscape and promises a socially engaged future from our artists.

Entering its eighth year, the Schenberg Art Fellowship will once again be awarded to an exceptional *Hatched* artist. This prestigious award, which increases to \$40,000 in 2017, is a major investment in the burgeoning career of an emerging Australian artist. PICA is pleased to be working with the University of Western Australia and the trustees of the Dr Harold Schenberg bequest on this significant award for emerging artists.

**Guest Curator - Olivia Nichols**

## How to use these Education Notes

In *Hatched 2017*, teachers and students are invited to engage with a cross section of contemporary art created by emerging practitioners.

These Education Notes are intended to support classes visiting the exhibition by providing suggested pre-reading and activities.

### Page

## Selected Hatched 2017 Artists to Explore During Your Visit

5 - 9

Five *Hatched 2017* artists have been chosen representing a variety of thematic concerns and materials/techniques including installation, sculpture, painting, photography and video.

Lukas Mack, Hannah Gartside and Callum McGrath explore personal identity in their work. Ellen Norrish tackles the subject of image making today, whilst Ben Fisher studies the environment.

Curriculum links include: Humanities & Social Sciences (H & SS), History (H), Health & Physical Education (H & PE), Science (S) and Technologies (T).

### Page

## Student Activities

11 - 12

By focussing on specific points while viewing the artworks, students will develop different ways of interacting with and critiquing visual and multidisciplinary art practices.

The questions on pages 10-11 have been designed to foster students' understanding of artworks and themes within the exhibition. These pages can be printed for students to respond to during their visit.

### Page

## Appendix of Hatched Artists

13 - 17

A full list of participating artists has been included for your reference. For each artist, you will find a breakdown of the themes and materiality of their work as well as curriculum links.

## Curriculum

Hatched 2017 has Education Links across the SCASA & WACE/ATAR curricula:

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**ARTS:** Dance, Design, Drama, Media Production & Analysis, Music, Visual Arts.

**ENGLISH:** English, Literature, English As An Additional Language Or Dialect.

**HUMANITIES & SOCIAL SCIENCES:** Aboriginal and Intercultural Studies Accounting and Finance, Ancient History, Business Management and Enterprise, Career and Enterprise, Economics, Geography, Modern History, Philosophy and Ethics, Politics and Law, Religion and Life.

**HISTORY:** Historical Knowledge & Understanding, Historical Skills

**HEALTH & PHYSICAL EDUCATION:** Health Studies, Outdoor Education, Physical Education Studies

**LANGUAGES:** Aboriginal, Chinese, French, German, Indonesian, Interstate Languages; Italian, Japanese.

**MATHEMATICS:** Specialist, Methods, Application, Essential, Foundation, Preliminary.

**SCIENCE:** Animal Production Systems, Aviation, Biology, Chemistry, Earth & Environmental Science, Human Biology, Integrated Science, Marine & Maritime Studies, Physics, Plant Production Systems, Psychology.

**TECHNOLOGIES:** Applied Information Technology, Automotive Engineering and Technology, Aviation, Building and Construction, Children, Family and the Community, Computer Science, Design, Engineering Studies, Food Science and Technology, Materials Design and Technology.



Remember to look at the classroom activities on Page 6, which relate to these specific links.

If any of your students submit written answers and/or artwork of a high standard in response to the exhibition or the suggested questions and activities, please forward a copy to:

Minaxi May  
Education Programs Curator  
PICA  
GPO Box P1221  
Perth, WA, 6844  
Or [education@pica.org.au](mailto:education@pica.org.au)

We are always looking for outstanding examples of student work that has been sparked by our exhibition content.

PLEASE NOTE: All images used in the Education Notes are reproduced with the artists' permission.

## Ben Fisher University of Tasmania, TAS

*New Terrain*, 2016 [Installation]

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### Themes

'Getting lost' is pivotal to experiencing *New Terrain*, by Ben Fisher. In this interactive landscape installation the viewer is invited to explore a panoramic, digitised rendering of the Tasmanian wilderness. The artist incorporates no labels or use of landmarks, favoring the interjection of text analogous to his experience. It is the intention of the artist for viewers to take away something beautiful or familiar in the landscape, connecting to a universality of human experience.

### Process

The artist used found materials to construct the sculptural elements of this work. By making the work interactive, the artist preserves the agency of the viewer as they assume the role of an active participant.

### Inspiration

The wind powered kinetic sculptures of Cameron Robbins. The artist is also inspired by Joyce Hinterding and David Haines, who engaged the use of an Xbox to facilitate interactive exploration in *Geology*, 2015.

### Outcome

To come to a shared experience of place through a virtual process of exploration.

### Curriculum Links



- Q1** How does the virtual presentation of landscape affect your experience of it?
- Q2** How does the interactive nature of this work change the role of the viewer? Are they a viewer or a player?



## Hannah Gartside Victorian College of Art, University of Melbourne, VIC

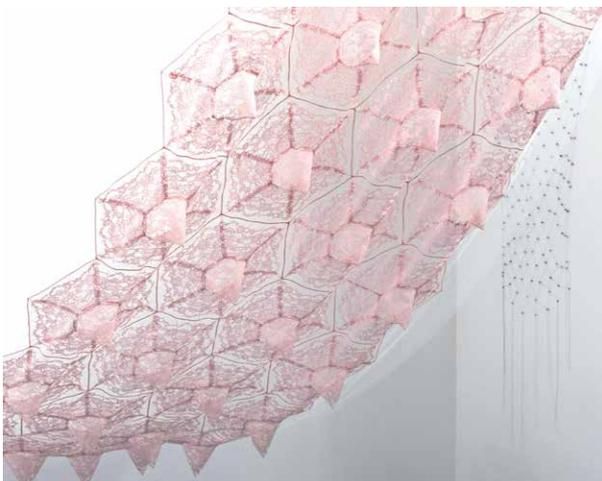
*New Terrain (of The Fantasies series)*, 2016  
[petticoat lace trim, tulle, garter belt clips and thread]

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### Themes

Hannah Gartside engages a sculptural practice and use of found materials to communicate her concerns around production and consumption in the fashion industry. The use of found materials was a strategic and conceptual decision that motivated the artist in three main ways.

- 1) Through the process of giving ‘attention and care’ to discarded and devalued materials, the artist sought to disrupt patterns of supply and demand that inspire capitalist aspiration.
- 2) Through the making of her own clothes, Gartside sought to stifle support for ‘fast fashion’ that is produced at the expense of exploited workers, usually based in third world or developing countries.
- 3) The artist also engaged the use of popular domestic materials to address their own experience of being female. The lace, cone shaped ‘breasts’ are both generous and aggressive, presenting what the artist intends as an expanded and bountiful femininity.



### Processes

Gartside’s process for this work was heavily informed by her background in textiles, fashion and costume design. Found fabric was cut into trapezium shapes and then stitched together to create 48 hexagons. The hexagons were then tessellated and stitched together like a patchwork quilt with cones protruding from the center of each hexagon.

### Inspiration

Gartside is inspired by what she describes as ‘the honesty and attention to materials’ of Louise Bourgeois’ hand-stitched textile works; the integrity of Yayoi Kusama in repetition; the suggestive aggression of feminist icon Vaile EXPORT; and the angular, choreographed video worlds of Daria Martin.

### Outcome

Reimagining femininity and consumer behavior.

### Curriculum Links



Cross-Curriculum Priority: Sustainability.

- Q1** What has the artist communicated through visual language about her own values and attitudes?
- Q2** Can a feeling or emotion be expressed sculpturally? If so, what has Gartside expressed through this work?

## Lucas Mack North Metropolitan TAFE, WA

*Show Muscles*, 2016 [Clear Packaging Tape]

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### Themes

*Show Muscles* is a true-to-scale representation of a gym bench-press and weight set made entirely from clear packaging tape. Mack is concerned with ideals of traditional masculinity and notions of gender normativity in the cultural mainstream. The fragility of the work speaks to the limitations for individuals operating under these constraints, creating an opportunity for vulnerability and fluidity in the expression of male identity, as well as gender more broadly.

### Processes

For Mack, social observation is the starting point in making any artwork. These ideas are then consolidated with research and realised through play, trial and error. *Show Muscles*, is an example of Mack's 'concept first' approach, where his material concerns are secondary, and instrumental primarily to communicate an idea.

### Inspiration

Social issues, politics, Men's Health magazine and weight loss commercials.

### Outcome

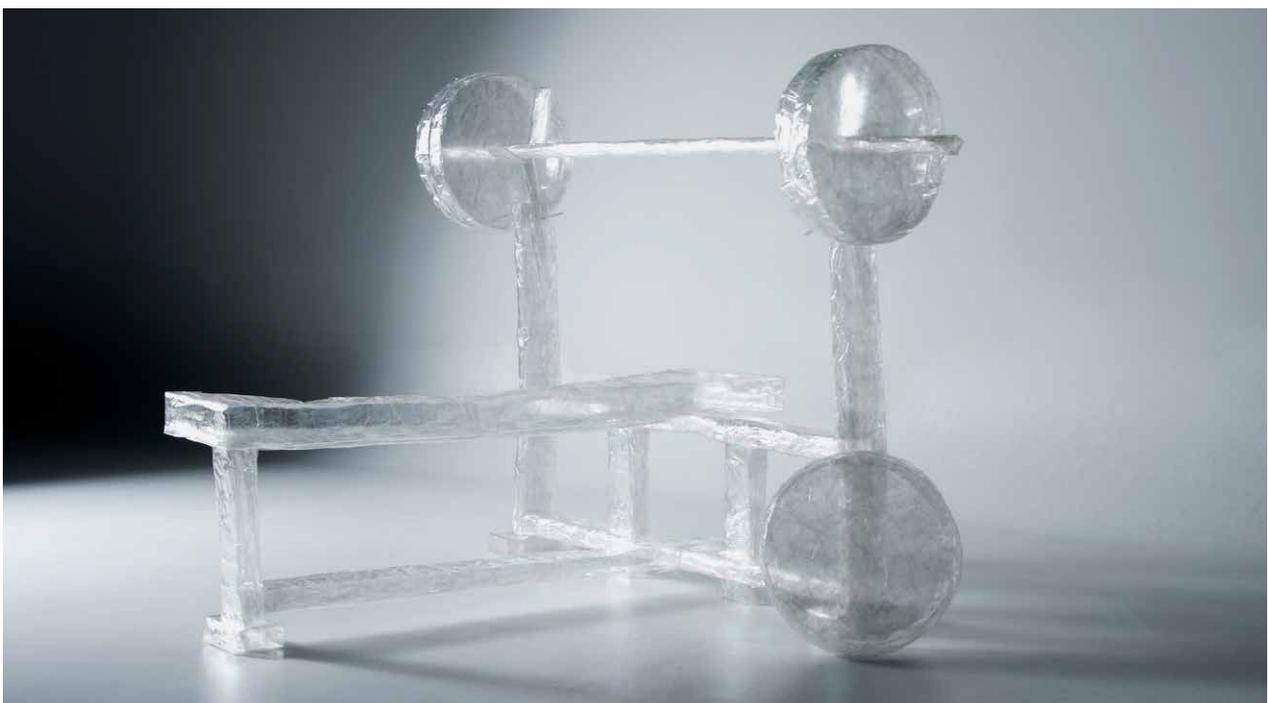
A playful representation and enquiry into ideals surrounding hetero-normative masculinity and the fluidity of gender.

### Curriculum Links



General Capabilities: Intercultural understanding

**Q1** To what extent is the expression of gender a choice, or a performance? What are the factors that influence this expression?



## Callum Mcgrath Queensland University of Technology, Brisbane

*On the Field (off the Field)*, 2016 [HDV video 6:01min]

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### Themes

Filmed at the Brothers Rugby League Club in suburban Brisbane, *On the Field (off the field)* explores the relationship between traditional hetero-normative masculinity and established codes of queerness in Australia. McGrath looks to the influence of beat and cruising cultures as inherited in queer history, and as instrumental in shaping stereotypes around queerness. Both identifying and dis-identifying with the polarised narratives he depicts, McGrath seeks to illuminate the importance of a non-binary approach towards sexuality and gender.

### Process

The Brothers Rugby League Club, where this work was filmed, is a personally significant site for the artist. This enabled reflections upon his own social interactions and their influence. Without a clear idea of what the final film would look like, the artist spent time filming and documenting the site during his research period.

### Inspiration

McGrath contextualises his work in queer theory, specifically relating to performativity, cultural construction and inheritance. The queer theorist José Esteban Muñoz has been of particular importance to his research, proposing the strategy of ‘dis-identification’ to mediate representational structures of queerness.

### Outcome

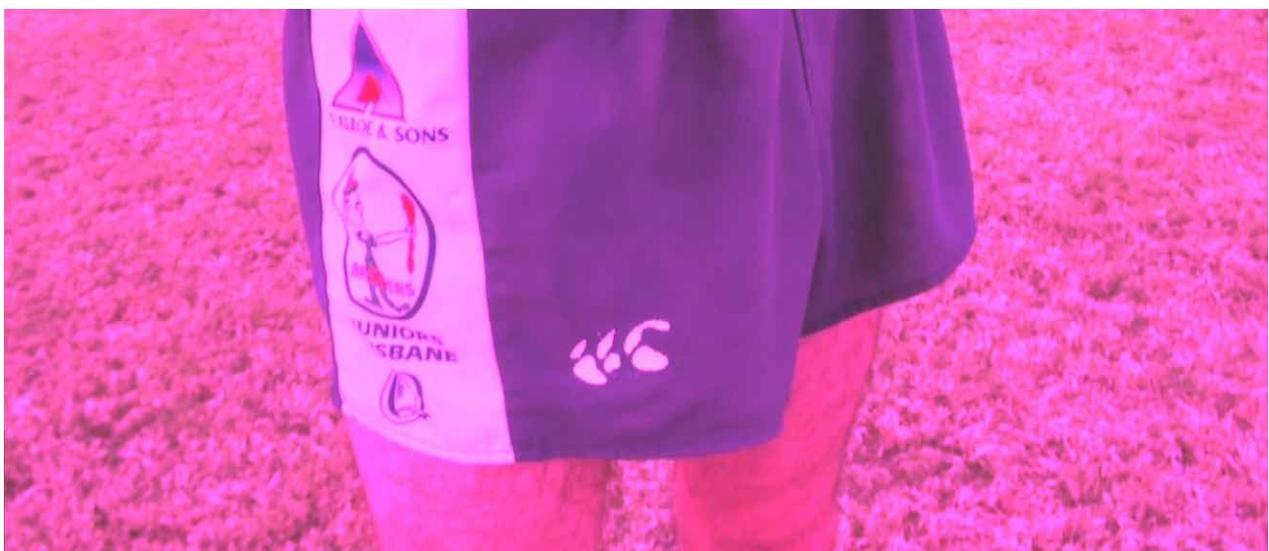
Callum McGrath’s video work encourages an understanding of sexual identity as constructed and disrupted through inherited social processes.

### Curriculum Links



General Capabilities: Intercultural Understanding, Personal and Social Capability.

**Q1** What are the stylistic and technical aspects of this work, and what are their effects?



## Ellen Norrish Curtin University, WA

71/5375, 2016 [oil on board]

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### Themes

Ellen Norrish is interested in themes of personal archive, 'the mundane', and the role of photography in the process of painting. In this series, the artist uses her process to engage with a range of painting genres including portraits, landscapes, still lifes, abstracts and events. Everyday images collected from daily life are elevated in importance through paint, and by being exhibited in a gallery space. These individual paintings may be interpreted as kitsch. However, exhibited together they hold a mirror to the everyday in a contemporary context.

### Process

71/5375 presents a sample of 71 paintings, based on images sourced from the artists iPhone. A process of trawling through images was used enabling a catalogue of daily inspirations to paint from. Although, it is increasingly common for artists to paint smart phone images, Norrish's paintings are unique in that there are numerous in quantity and they capture ideas around personal archiving.

### Inspiration

At a time when other photo realists were interrogating the way the world was viewed through images, David Hockney's paintings from the late 1960s focused on the domestic. He avoided politics as a theme, employing the language of photography as means of observation and personal documentation.

Norrish is also influenced by American painter, Brett Amory. Up until 2014, Amory emphasised the role of the smart phone in the making of his paintings by using poor image quality photographs to convey observation of the everyday.

### Outcome

There is the potential that mundane imagery is elevated through the process of documentation and painting.

### Curriculum Links



**Q1** Does the act of painting elevate an image? Or does the painting of 'the mundane' de-value painting as a discipline?



## Image Credits

Cover Image

**Gwan Tung Dorothy Lau**

*Para-Selves #4*, 2016

Photo by Gwan Tung Dorothy Lau

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**All works created in 2016 unless specified.**

Page 5

**Ben Fisher**

*New Terrain* (installation view), 2016

Unreal Engine 4, NASA GeoTIFF, computer, assemblage, paint, reflective adhesive, vinyl cut logotype, Arduino Leonardo, joystick controller

Page 6

**Hannah Gartside**

*New Terrain* (installation detail), 2016

From the series *The Fantasies*

Petticoat lace, tulle, thread and garter belt clips

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**Lukas Mack**

*Show Muscles* (installation view), 2016

Clear packaging tape

Page 8

**Callum McGrath**

*On the Field (off the field)* (video still), 2016

Video

Page 9

**Ellen Norrish**

*71/5,375* (installation detail), 2016

Oil on board

**1.**

**Artist Concepts & Ideas:**

Can you see the ideas or concept behind this work?  
How? Why do you think these ideas or concepts are important to make art about? What does this work tell you about the artist and society?

**2.**

**Artist Materials & techniques:**

What materials has the artist used? How has the artist employed specific techniques with these materials?  
How does this add to the reading of the work?

**3.**

Own point of view & reflection:

What is your personal opinion about the topic, themes, material, techniques and the finish of the work this artist has created?

**4.**

Exhibition themes:

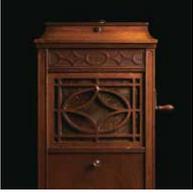
What themes do you see in Hatched 2017? Can you group artists according to themes? Can you discuss any similarities or differences in how they have tackled these themes?

School	Artists	Conceptuality Themes & Concepts	Materiality Techniques & Processes	Curriculum Links (NB: All Link to A: Arts)
	SA Adelaide Central School of Art	Christopher Houghton	Animal, vegetable and mineral elements, geophysiological narratives of living cycles, Deep Creek - place and practice, environment, symbiotic exchange between the human, non-human, inanimate and unseen, Agential universe, Australian landscape, place, personal exploration	Photography <b>H &amp; SS</b> <b>S</b>
	SA Adelaide Central School of Art	Maxwell Callaghan	Mental illness, remembering, externalising and reflecting, personal experience narrative comprehension, personal struggle, challenge stigmas, identity	Painting <b>S</b>
	SA TAFE South Australia and Flinders University	Tracy Lymn	Fables, folklore and fairy tales, personal narrative, icons of popular culture.	Photography <b>E</b>
	SA University of South Australia	Min Wong	Archetypal material culture from the 1960s and 1970s, utopian aspirations of connecting the man-made and the natural, Eastern and Western mythology, counterculture, parody of faux spirituality, personal, identity	Installation Textiles <b>H &amp; SS</b> <b>H</b>
	ACT Australian National University	Susannah Bourke	History of the Mistral GyroAire Fan, collections, hidden labour within consumer goods, objects and their place in our lives, parody, interactive performance	Installation Performance <b>H</b> <b>T</b>
	NT Charles Darwin University	Christine Barzaga	Mental issues - negative or taboo discussion topic, Anxiety & Depression, Japanese Ukiyo-e artworks - mythical creatures and gods, challenging stigma	Painting Other <b>E</b> <b>S</b>

School	Artists	Conceptuality Themes & Concepts	Materiality Techniques & Processes	Curriculum Links (NB: All Link to A: Arts)
	WA Curtin University	Carly Lynch	Western Australia, debris, documenting, transience and distance related to objects/ collections, how stories are deposited and retrieved, through institutions such as museums and libraries, object meaning, archiving	Drawing <b>H T</b>
	WA Curtin University	Dionne Hooyberg	Mass culture, celebrity and the commodity, Western Australian mythology & narratives – Alan Bond, capitalism, parody	Installation <b>E H &amp; SS H</b>
	WA Edith Cowan University	Nikki Lundy	Human psychology - transition, intersection and absence, building construction methods, scenographic, architectural & public spaces, psychogeographical effects - human body's objective nature, temporality	Installation <b>S T</b>
	WA Edith Cowan University	Reija Lee Thomas	Australian suburbia and it's inhabitants, house as an asset versus the house as a home, home ownership as a symbol of success, public versus private space, territorialisation and demarcation in suburbia, connectivity and community. - building and dwelling in the creation of self and social identity, community and interpersonal connection, image making, surveillance	Installation Sculpture Video <b>H &amp; SS T</b>
	WA The University of Western Australia	Kate Alida Mullen	Antithetical components of society. Place, a remembering of ancient ways of processing grief - socio-political turbulence on Matargarup (Heirisson Island), Western Australia, relationship with its people, natural, and urban, environments, found objects/ materials, personal explorations of place	Installation Print Media Ceramics <b>H &amp; SS H S</b>

School	Artists	Conceptuality Themes & Concepts	Materiality Techniques & Processes	Curriculum Links (NB: All Link to A: Arts)
	VIC Deakin University  Anindita Banerjee	Diaspora, social identity, socio-political ideologies of hybridity and liminality, cultural otherness, traditional ritual	Installation Video Other	<b>H</b> & <b>SS</b>
	VIC Deakin University  Jane Bartier	Understanding of place, local area, stories, myths and histories within landscape, geological and political economy interaction and impact ancient and contemporary worlds interplay.	Sculpture Textiles	<b>H</b> & <b>SS</b> <b>H</b> <b>S</b>
	VIC Federation University Australia  Stacey Wilson	Motherhood and maternity - maternal experience, bodily transformations - inside and outside, the grotesque nature of materials, absurdity, exaggeration of forms, corporeality, orifices, droopy materials, exposed shapes, flowing and visceral matter, sexuality, fetishism bodily flows and bodily movements, personal history and experience.	Textiles	<b>H</b> & <b>SS</b> <b>S</b>
	VIC Monash University  Emily Dang	Contemporary Australian identity politics – personal, woman, coloured, refugees, politics & society, stereotypes – damaging effects on gendered violence	Installation Drawing Other	<b>H</b> & <b>SS</b>
	VIC RMIT University  Aoife Coleman-Clarke	Intensity of existence, pre-pubescent sensory hallucinations, abstract symbolism, Western society, existential crisis	Installation	<b>H</b> & <b>SS</b> <b>S</b>
	VIC Victorian College of the Arts  Eva Collins	Childhood experiences - summer holidays, village in Poland, tales of Gypsies and wolves lurking in nearby woods, fables, folklores	Video	<b>E</b> <b>H</b>

School	Artists	Conceptuality Themes & Concepts	Materiality Techniques & Processes	Curriculum Links (NB: All Link to A: Arts)
	NSW National Art School  Drew Connor Holland	Identity, nostalgia and humour - individuality and constructed personae within digital spaces. Post-Internet dialogue, conventional historic and material constraints, digital utopias, image making in the digital age, internet landscape, gaming avatars	Painting Print Media	<b>H</b> & <b>SS</b>  <b>S</b>
	NSW National Art School  Mechelle Bounpraseuth	The everyday, human dysfunction, Australian suburban landscape, childhood memories, personal experiences, loss and displacement, imperfect beauty, parody, banality of Australian suburban imagery	Ceramics	<b>H</b> & <b>SS</b> <b>T</b>  <b>S</b>
	NSW Southern Cross University  Skye Baker	Collapsing systems - eco/ environment, existential re: humanity, everyday, dystopian futures, existential crisis	Painting	<b>H</b> & <b>SS</b> <b>H</b>
	NSW The University of Newcastle  Kassandra Caramanico Walker	Ecology/Environment - Wollemi National Park, Anthropocene, humanity, planetary stewardship, found materials, personal exploration of space	Photography Installation Video Sculpture Other	<b>S</b>
	NSW The University of New South Wales  Eva Nolan	Ecosystems - Macrocosm and microcosm, evolution and decomposition, symbiotic relationship between all matter in the perpetual cycle of growth and decay, observed versus observer	Installation Drawing Video Other	<b>S</b>
	VIC Victorian College of the Arts  Sang Duong & Takuya Ito	Public space through abstract explorations, social construct, architectural statement against existing constructs of the city, social media generation, perceptions	Painting Drawing Other	<b>H</b> & <b>SS</b> <b>T</b>
	VIC The University of Sydney  Kai Wasikowski	Modernism to postmodernism – tension, materiality, structured grip that modernity holds on contemporary life, nature versus technology	Sculpture	<b>H</b> <b>T</b>  <b>S</b>

School	Artists	Conceptuality Themes & Concepts	Materiality Techniques & Processes	Curriculum Links (NB: All Link to A: Arts)	
	VIC The University of Sydney	Lottie Sebes	Power of artefacts to generate experiences of non-linear temporality, and forge personal, embodied, and imaginative forms of historical consciousness – real with imagined, past with present, and recorded with remembered, complexity of interactive technology	Installation Performance Video Sculpture Other	<b>H &amp; SS</b> <b>T</b>
	VIC University of Wollongong	Greer Harris	Relations between humans and the natural environment, Australian landscape, human impact on this planet, Anthropocene Era, found materials, collecting, personal narrative, exploration of landscape/place	Textiles	<b>H &amp; SS</b> <b>S</b>
	QLD Queensland College of Art	Kim Brolga Williams	Objects new and old narratives and secret memories, collected 'rubbish', 'junk', found objects and organic material, shifting realities and perceptions of the world from childhood to adulthood, passed down cultural knowledge, stolen generations, personal narrative	Photography Painting Installation Sculpture	<b>H &amp; SS</b> <b>H</b> <b>L</b>
	QLD Queensland College of Art	Laura Burstow	Sonic potential of common materials, objects, recycling, object making	Installation Sculpture	<b>T</b>
	QLD Queensland University of Technology	Gwan Tung Dorothy Lau	Cultural and racial identity, self-portraiture, East Asian culture, displacement, doppelgangers imposed cultural identity constructed by social expectations	Photography	<b>H &amp; SS</b>
	QLD Queensland University of	Jordan Azcune	Architectural utopian visions, children's toys, parallel between unstable child-like constructions and utopian architectural monuments, social and political contexts, colour		<b>H &amp; SS</b> <b>T</b>