

REFRACTED REALITY

PICA 2020
SALON VERNISSAGE

CATALOGUE OF
WORKS FOR SALE



Image: Valerie Sparks, *Waratah*, from the series *Sanctuary*, 2019. Courtesy the artist.

Details correct as of 9th October 2020 - subject to change

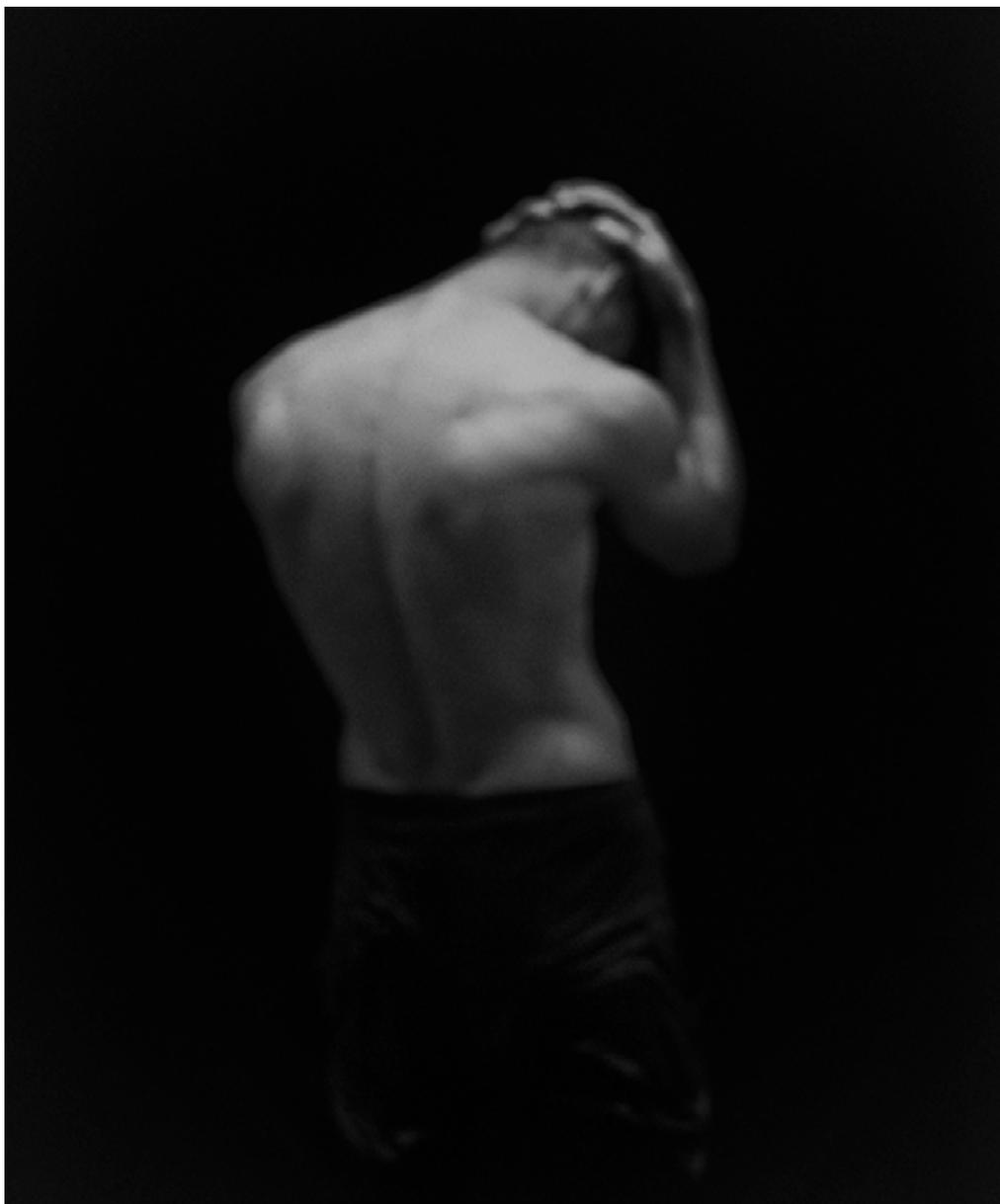
PICA

HODA AFSHAR (VIC)

BIOGRAPHY

Hoda Afshar (born 1983, Tehran, Iran) lives and works in Melbourne. She completed a Bachelor degree in Fine Art – Photography in Tehran, and recently submitted her PhD thesis in Creative Arts at Curtin University. Afshar began her career as a documentary photographer in Iran in 2005, and since 2007 she has been living in Australia where she practices as a visual artist and also lectures in photography and fine art.

Afshar's work has been widely exhibited locally and internationally and published online and in print. Recent exhibitions includes Lahore Biennale (LB02) in Pakistan (2020); *Remain*, UQ Museum of Art in Brisbane (2019); *Beyond Place*, Museum of Photographic Arts, San Diego CA, USA (2019); *Primavera 2018*, Museum of Contemporary Art, Sydney and *Waqt al tagheer: Time of Change*, ACE Open, Adelaide (2018). In 2015, she received the National Photographic Portrait Prize, National Portrait Gallery and in 2018 won Bowness Photography Prize, Monash Gallery of Art, Australia. Her work is also part of numerous private and public collections including the National Gallery of Victoria, Melbourne; UQ Art Museum, Brisbane; Murdoch University Art Collection, Perth; and Monash Gallery of Art, Melbourne.



Hoda Afshar (VIC)

Portrait of Aref, from the series *Remain*, 2018

Archival inkjet print

100 x 83cm

\$7,320 Framed Edition 1 of 5

\$6,420 Unframed Edition 2 of 5

+\$200 for freight, packing and handling

Courtesy the artist and Milani Gallery

PICA



Hoda Afshar (VIC)

Portrait of Behrouz Boochani #2, from the series *Remain*, 2018

Archival inkjet print

100 x 83cm

\$7,800 Framed Edition 3 of 5

\$6,960 Unframed Edition 4 of 5

+\$200 for freight, packing and handling

Courtesy the artist and Milani Gallery

PICA



Hoda Afshar (VIC)

Portrait of Ramsiyar, from the series *Remain*, 2018

Archival inkjet print

100 x 83cm

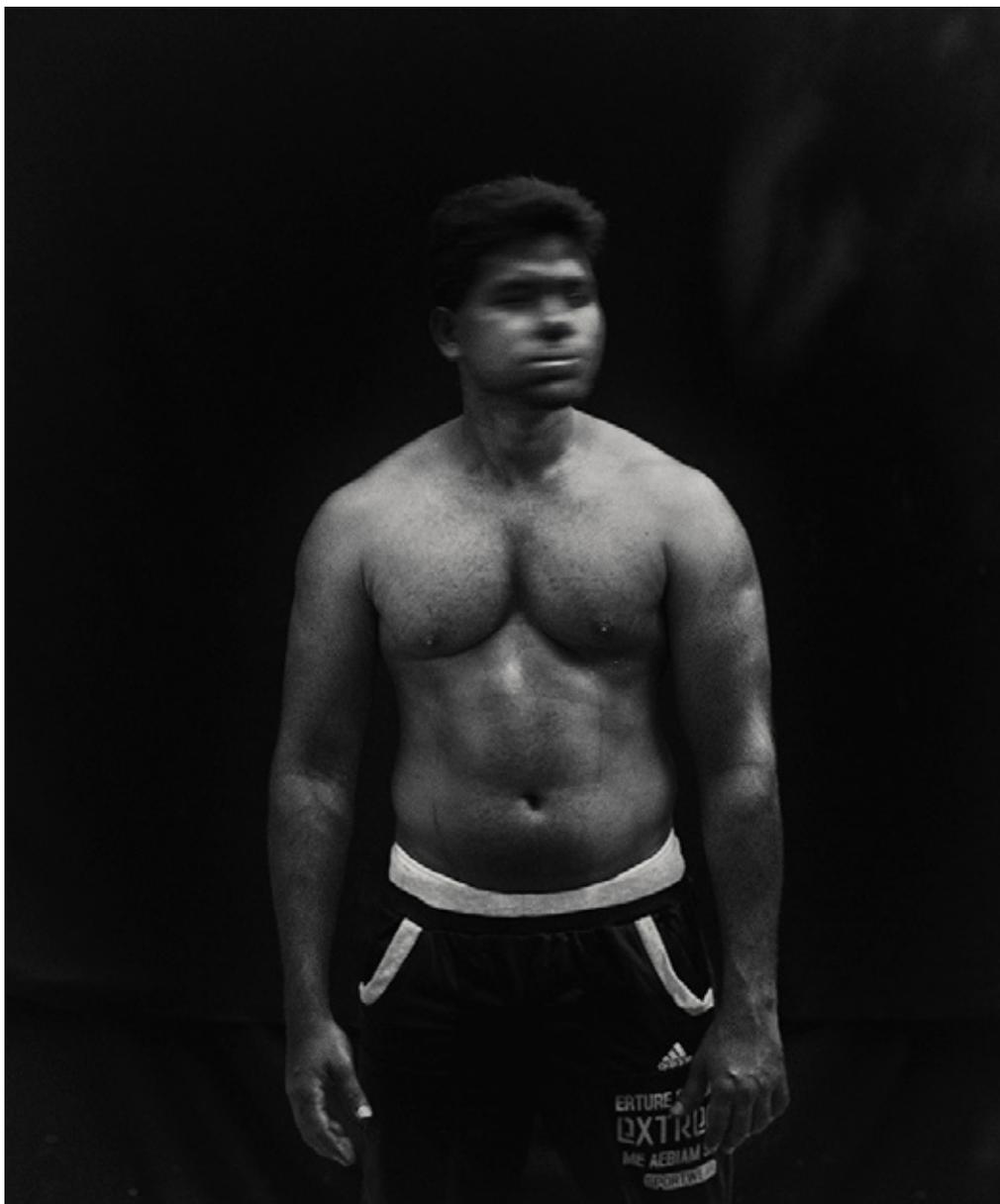
\$7,320 Framed Edition 1 of 5

\$6,420 Unframed Edition 2 of 5

+\$200 for freight, packing and handling

Courtesy the artist and Milani Gallery

PICA



Hoda Afshar (VIC)

Portrait of Thanus, from the series *Remain*, 2018

Archival inkjet print

100 x 83cm

\$7,320 Framed Edition 1 of 5

\$6,420 Unframed Edition 2 of 5

+\$200 for freight, packing and handling

Courtesy the artist and Milani Gallery

PICA



Hoda Afshar (VIC)

Portrait of Mohamed, from the series *Remain*, 2018

Archival inkjet print

100 x 83cm

\$7,320 Framed Edition 1 of 5

\$6,420 Unframed Edition 2 of 5

+\$200 for freight, packing and handling

Courtesy the artist and Milani Gallery

PICA

HODA AFSHAR (VIC)

ABOUT THE WORK

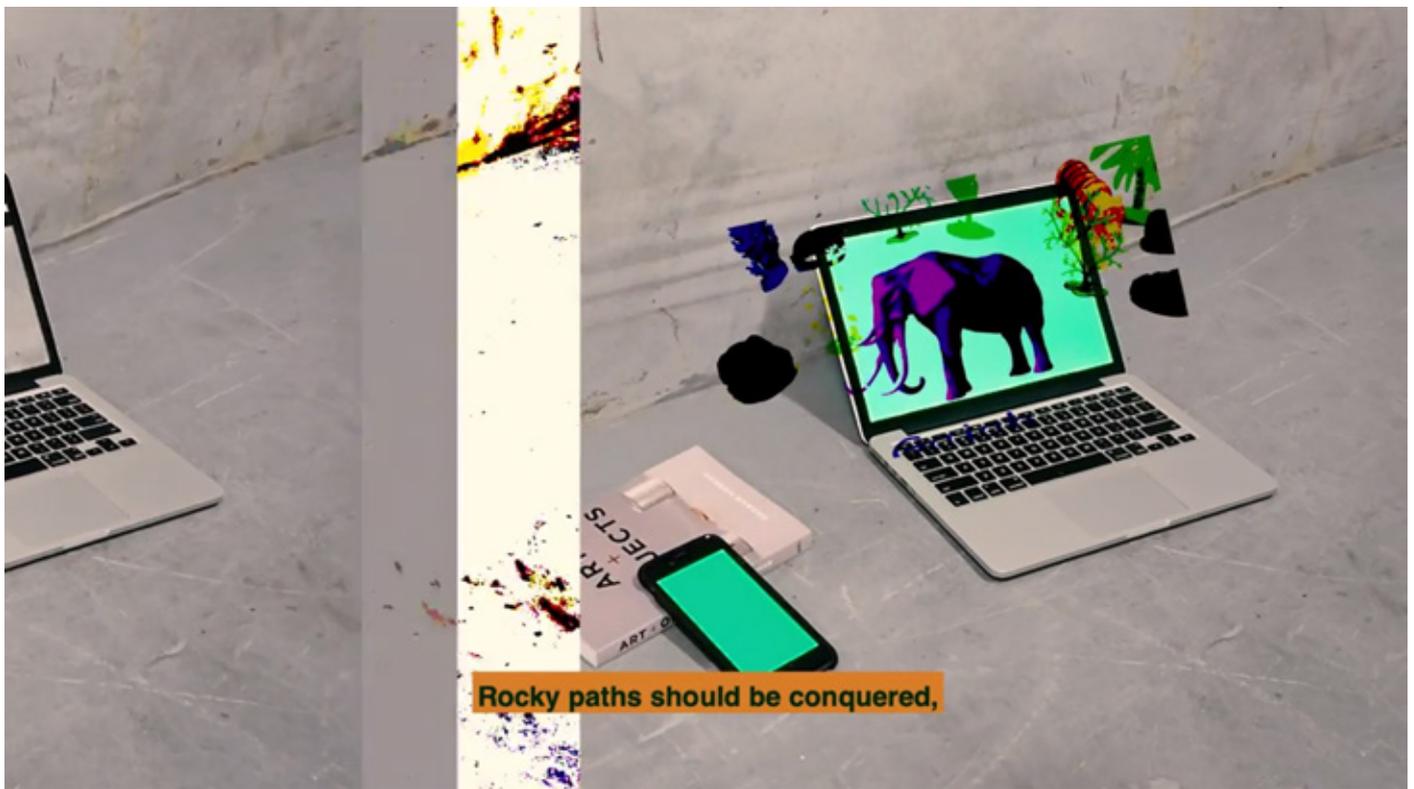
Working across photography and moving-image, Melbourne based Iranian-Australian artist Hoda Afshar explores the nature and possibilities of documentary image-making, and the representation of marginal communities.

In the portraiture series *Remain*, Afshar addresses Australia's contentious border protection policy and the human rights of asylum seekers. Afshar travelled to Manus Island, an immigration detention facility in Papua New Guinea, to create *Remain* in collaboration with several stateless men who remained on the island despite the centre's closure in October 2017. *Remain* delivers a powerful depiction of the men not as refugees, but as human beings. Featured among the images is Kurdish Iranian journalist and writer Behrouz Boochani, who worked with Afshar as a guide and an artistic collaborator. *Remain* involved these men retelling their stories, the resulting images bearing witness to life in the camps: from the death friends and dreams of freedom, to the strange air of beauty, boredom, and violence.

BRUNO BOOTH (WA)

BIOGRAPHY

Bruno Booth (born 1982) is an emerging artist with a physical disability based in Fremantle, Western Australia. Booth has held several artist-in-residencies, including at the FAC (Fremantle Arts Centre) (2019); Testing Grounds, Melbourne (2019); and the Perth Institute of Contemporary Arts and North Metropolitan TAFE (2017). In 2019, Booth was selected for the City of Joondalup Invitation Art Prize, and was included in the group exhibition *Adaption*, Casula Powerhouse, Sydney (2019). Solo exhibitions include *Push it, push it (real good)*, at Firstdraft in Sydney (2019) and a forthcoming exhibition at Seventh Galleries in Melbourne. Booth exhibited in the on-line-edition journal *Fine Print Journal* (issue 3, 2019), and in 2021 will present a large-scale participatory installation, *Dead End and Detours*, which has been commissioned by PICA and the Next Wave Festival in partnership with the University of Melbourne.



Bruno Booth is an emerging Fremantle-based artist with a physical disability, working across the mediums of painting, social engagement, sculpture, video and installation. Booth's new work is inspired by the under-representation of disabled people in popular culture, and the navigational challenges that he himself faces as a wheelchair user.

Somewhat of a self portrait, *And puddles* is part poem, part music video that serves as a disjointed and surreal narrative of what it means to be seen as disabled.

Bruno Booth (WA)

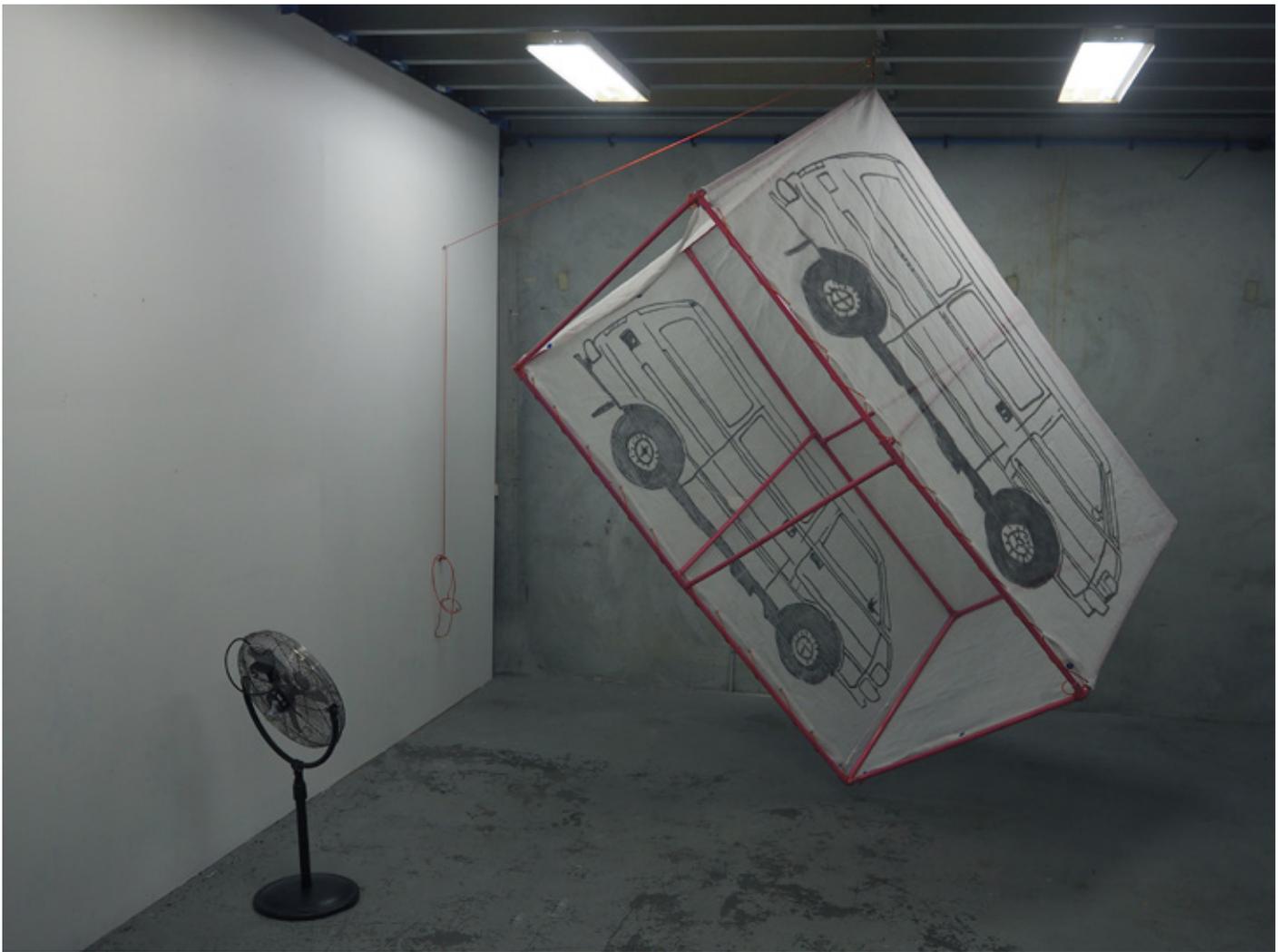
And puddles, 2020

HD video with sound. Open captioned
3 minutes duration

\$1,312

Edition 1-3 of 3

PICA



In *New fossil, same molecules* Booth recreates an old BMC (British Medical Council) ambulance that his father converted into a campervan when he was a child. Almost every summer his family would drive from their home in Lancashire in the North West of England down to Devon, where they would spend two to three weeks camping, using the converted ambulance as a base. The idea of renewal and

rebirth, of repurposing old materials, made a lasting impression on Booth, who remembers with amazement how his father turned the van into a cosy home for four. While memories of these trips have inevitably faded and blurred with the passing of time, there remains a connection, a window Booth can re-open into his childhood.

Bruno Booth (WA)

New fossil, same molecules, 2020

Polyurethane, enamel, steel, rope, thread,
electronics, PIR sensor and fan

274 x 150 x 150cm

\$5,000

PICA



Booth describes disability as ‘not sexy’, the word conjuring up images of hospitals, concessions made and what could have been. Growing up in the 90’s disability was absent from media outside of the paralympics and occasional human interest stories. The closest thing Booth had to role models that looked like him were cartoon characters. The mutants and misfits in these animated worlds had

superpowers and were loved not in spite of their differences but because of them. *Burnt out but still fading in* responds to arguments that we have progressed into more nuanced understandings of what it means to have a disability, with the rebuttal that until we do away with the categorisation, those associations of pity, fear and unease will remain.

Bruno Booth (WA)

Burnt out but still fading in, 2020

Oil and acrylic polymer paint on canvas

65 x 40cm

\$2,420

PICA



Booth cites cats as strong 'influencers' on his practice. Slinking through the gallery in a high gloss Nike tracksuit is the enigmatic *High carb, low effort*, a wry comment on the paradox of acquisition and consumption. While today we find ourselves with more wealth, more possessions and more social capital than ever

before, a steady stream of influencers espouse the virtues of a stripped-down existence, minimal lives furnished with only the most stylish essentials. Is minimalism a cure for capitalist overindulgence, or simply a new mode of consumption, an excess of less? Which path do we choose?

Bruno Booth (WA)

High carb, low effort, 2020

Steel, fleece, silk, embroidery and acrylic polymer paint

45 x 47cm

\$1,800

PICA

HELEN BRITTON (GER/WA)

BIOGRAPHY

Helen Britton (born 1966, Lithgow, Australia) lives and works in Munich, Germany. Britton completed a Master of Fine Arts by research at Curtin University in 1999, which included guest studies at the Academy of Fine Arts, Munich, the Sandberg Institute, Amsterdam, and San Diego State University, California. In 1999 she returned to Munich to complete postgraduate study at the Academy of Fine Arts. In 2002 she established her Studio in Munich with David Bielander and Yutaca Minegishi. In 2019 Britton was made adjunct Professor of RMIT University in Melbourne.

Britton's work is held in the collections of National Gallery of Australia; The Pinakothek der Modern, Munich; The Schmuck Museum Pforzheim (Pforzheim Jewellery Museum), Pforzheim, Germany; The Stedelijk Museum, Amsterdam; The Boston Museum of Fine Art; The Metropolitan Museum, New York; The Hermitage, St Petersburg; The Victoria and Albert Museum, London, among others. Awards include the Herbert Hofmann prize for excellence in contemporary jewellery (2005), the state prize of Bavaria for craftsmanship (2006), and the Förder Preis of the city of Munich (2013).

Britton has exhibited widely nationally and internationally. In 2013 at the invitation of The Neue Sammlung, Munich, an overview of 20 years of Helen's work was shown as a solo exhibition in the Neues Museum, Nürnberg, Germany. In 2017, Helen Britton: *Interstices*, an exhibition showcasing 25 years of work was presented at The Lawrence Wilson Art Gallery, UWA, Western Australia in conjunction with the Festival of Perth. Also that year, the Munich studio Britton shares with David Bielander and Yutaka Minegishi was constructed in the Project Space of RMIT University for Radiant Pavillion. In 2018, Britton presented *Sentimental Journey* with artist Felix Linder at the Bavarian Crafts Council.



Helen Britton (GER/WA)

Australian Welcome, 2020

Tusch and acrylic on paper

105 x 78cm

\$4,800 Framed

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Helen Britton (GER/WA)

The Ghost of Innocence, 2020

Tusch and acrylic on paper

105 x 78cm

\$4,800 Framed

PICA



Helen Britton (GER/WA)

The Sad Reminder, 2020

Steel, coal, plastic, paint, steel nails

80 x 20 x 5cm

\$4,800

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Helen Britton (GER/WA)

“Grief” Brooch, 2020

Hand carved onyx, silver

9 x 6 x 1.3cm

\$4,600

Courtesy the artist and Gallery Funaki

PICA



Helen Britton (GER/WA)

“Grief” Ring, 2020

Hand carved onyx, silver

4.5 x 1.3 x 0.6cm

\$2,350

Courtesy the artist and Gallery Funaki

PICA



Helen Britton (GER/WA)

“Grief” Ring, 2020

Hand carved onyx, silver

3.7 x 1.5 x 0.6cm

\$2,350

Courtesy the artist and Gallery Funaki

PICA

HELEN BRITTON (GER/WA)

ABOUT THE WORK

Originally from Western Australia the now Munich-based Helen Britton has developed a multidisciplinary practice informed by popular culture, folk art, and the Australian environment. Britton's recent work reflects on the artist's personal experiences of Australia's catastrophic bushfires of 2019-20, and the consequences of endemic ignorance towards Indigenous cultural practices that now play themselves out in massive fires.

Britton speaks of driving down blackened highways, past melted signs, to beaches covered in ash. Black leaves falling from the sky, caught up in the winds fanning the bushfires. By the time Britton carved the first leaves in stone in her *Grief* series, the worst was yet to come. By the New Year the fires were so extreme they were front-lining newspapers internationally. Back in Munich, Britton found her childhood koala hot water bottle, using it as the basis for a screen print to raise money for injured wildlife and as the figure in *The Ghost of Innocence*.

In the middle of the crisis, the Australian Prime Minister went on holiday to Hawaii. Britton drew on a lei given to her by friends in New Zealand to create *Australian Welcome* and *The Sad Reminder*, her response to an ever-deepening anxiety about the direction in which Australia is sliding.

MAX PAM (WA)

BIOGRAPHY

Max Pam (born 1949, Melbourne) teaches photomedia at Edith Cowan University, Perth. Pam left Australia at 20, after accepting a job as a photographer assisting an astrophysicist. Together, the pair drove a Volkswagen from Calcutta to London. This journey proved inspirational, and Pam has continued to travel, with travel being a constant theme in his work. Pam has worked in Asian countries, Europe, Australia, and the Indian Ocean Rim cultures including India, Pakistan, Myanmar, Yemen, The Republic of Tanzania, Mauritius, Madagascar, the Cocos and Christmas Islands.

Pam's first survey exhibition was held at the Art Gallery of Western Australia in 1986, followed by a mid-career retrospective at the Art Gallery of New South Wales in 1991. He was also the subject of a major exhibition at the Comptoir de la Photographie in Paris in 1990, which covered the work of three decades. He has published several photographic monographs and 'carnets de voyage'. His books *Going East* and *Ramadan In Yemen* are included in Phaidon's *History of the Photobook* Volume 2 in 2006 and Volume 3 in 2013.

Pam is the subject of episode five of the television series *Visual Instincts* (Artemis International, 1989), and is represented in major public and private collections in Australia, Great Britain, France and Japan.



Max Pam (WA)

The Sea of Love, 2020

Inkjet photo-rag smooth prints

18 prints 20 x 40cm each

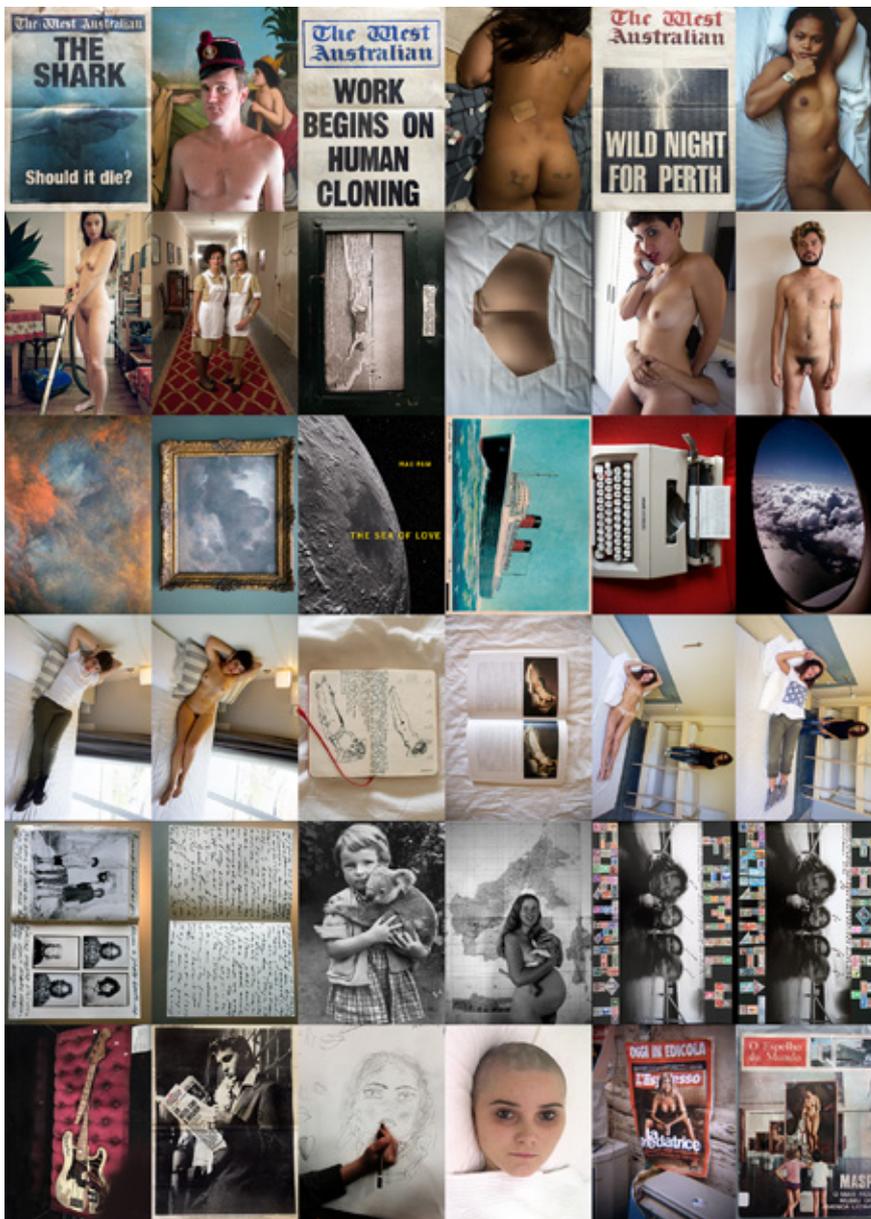
\$5,850 Framed

Edition 2 of 10

\$5,000 Unframed

Edition 3-5 of 10

PICA



Max Pam (WA)

The Sea of Love, 2020

Inkjet photo-rag smooth prints

18 prints 20 x 40cm each

\$5,850 Framed

Edition 2 of 10

\$5,000 Unframed

Edition 3-5 of 10

PICA



Max Pam (WA)

The Sea of Love, 2019

Photobook, Paris: Éditions Bessard

37.5 x 30 x 60cm (boxed)

Including:

Papier mache Mercedes, Bangkok, 1976 (pictured)

Baryte paper, signed and stamped by artist

25.5 x 32.5cm

Chim, Bangkok, 1973

Signed and stamped by the artist

19 x 12.5cm

\$1,475*

Edition 12-16 of 30

*Price inclusive of freight, packing and handling

PICA



Max Pam (WA)

The Sea of Love, 2019

Photobook, Paris: Éditions Bessard

37.5 x 30 x 60cm (boxed)

Including:

Kanita, Bangkok, 1976 (pictured)

Baryte paper, signed and stamped by artist

25.5 x 32.5cm

Chim, Bangkok, 1973

Signed and stamped by the artist

19 x 12.5cm

\$1,475*

Edition 12-16 of 30

*Price inclusive of freight, packing and handling

PICA

MAX PAM (WA)

ABOUT THE WORK

For 50 years Perth based Max Pam has been interpreting his experience through a unique mix of photography and autobiography. Pam combines an interest in a certain kind of representation – the snapshot and the pseudo-documentary ‘decisive moment’ – with other modes of documentation such as images of small mementos, drawings and written diaristic accounts. A distinguishing feature of his work is a constant sensitivity to the face-to-face encounter.

The Sea of Love is a semi-autobiographical sampling of the cultures Pam has lived in over the decades to interrogate the human condition, desire, family, territorial peculiarity and otherness. Presented as an expanded selection of Pam’s latest book, *The Sea of Love* explores love and obsession in all its forms from the caprices of the popular despot to Pam’s own deeply personal response to desire, family, connection and otherness. *The Sea of Love* is divided into two ensembles, one reflecting Pam’s personal obsession with Francisco da Goya’s *La Maja*, and the other a political take on the apparatus of propaganda and populist worship.

KARRABING FILM COLLECTIVE (NT) BIOGRAPHY

The Karrabing Film Collective (established 2013) takes its name from the Emmiyengal language term for when the tide has reached its lowest and is set to turn back to shore, invoking the northwest coastline of Australia that connects the members of the collective. The group features an intergenerational mix of more than thirty members of the Belyuen community, together with anthropologist, activist and gender studies professor Elizabeth Povinelli, who has worked with the community since 1984.

In 2015, the Karrabing Film Collective was awarded the Visible Award, the first European award for socially engaged artistic practices in a global context, and the Cinema Nova Award for Best Short Fiction Film, Melbourne International Film Festival. Their films and installations have been exhibited at IMA Brisbane; Van Abbemuseum, Eindhoven; Institut fur Auslandsbeziehungen, Berlin; Jakarta Biennale; Centre Pompidou, Paris; e-flux, New York; Wexner Center for the Arts, Columbus, Ohio; Tate Modern, London; Documenta 14, Kassel; the Melbourne International Film Festival; Berlinale, Forum Expanded; Biennale of Sydney; and MoMA-PS1 among others.



Karrabing Film Collective (NT)

Mermaids, Mirror Worlds, 2018

Two-channel video

34 mins 50 seconds

\$20,000

Edition 2 of 5

PICA

KARRABING FILM COLLECTIVE (NT) ABOUT THE WORK

The Karrabing Film Collective is an intergenerational group of around thirty artists and filmmakers, most of whom are indigenous to the Northern Territory of Australia. Shot using handheld cameras and phones, Karrabing's films dramatise the daily experiences of its members and their various interactions with corporate and state entities, interweaving personal scenarios with Dreaming stories, alternative histories, and speculative futures.

The dual screen installation, *Mermaids, Mirror Worlds*, features promotional material from industrial giants such as Monsanto and the Dow Chemical Corporation alongside a fictional story set in a toxic ravaged world. The latter centres on a young Indigenous man, Aiden, who was captured as a baby to be a part of a medical experiment to save white people, and his release outside to his family. In this fictional world, white people must protect themselves by remaining indoors – only Indigenous people can survive outside in a world poisoned by capitalism. *Mermaids, Mirror Worlds* weaves a dystopic and jarring narrative that mirrors the challenges faced by Karrabing members and their communities in relation to government regulation, corporate and industrial interests, and the natural environment.

BRUCE SLATTER AND NICOLE SLATTER (WA)

BIOGRAPHY

Bruce Slatter and Nicole Slatter have extensive exhibition and education histories - that often overlap. They studied at Curtin University in the 1990s, undertook a Master of Arts there in the early 2000s, and completed a PhD at RMIT University in 2015.

The Slatters have separately and collaboratively exhibited in Perth and across Australia and are represented in various collections including; the Art Gallery of Western Australia, Artbank, Bankwest, Woollahra City Council, RMIT University, King Edward Memorial Hospital, Royal Perth Hospital and Curtin University. Bruce Slatter has won the Bankwest Art Prize (Sculpture), Sculpture by the Sea (Cottesloe) and the Woollahra Small Sculpture Prize.



Bruce Slatter and Nicole Slatter (WA)

Institutional Jungle, 2020

Oil on plywood

60 x 60 cm

\$2,800

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Bruce Slatter and Nicole Slatter (WA)

Skip Paradise, 2019

Oil on canvas

120 x 154 cm

\$4,000

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Bruce Slatter and Nicole Slatter (WA)

The Interloper, 2020

Oil on plywood

30 x 30 cm

\$2,400

PICA



Bruce Slatter and Nicole Slatter (WA)

Vantage, 2020
Oil on plywood
120 x 106 cm

\$3,400

PICA



Bruce Slatter and Nicole Slatter (WA)

The Project, 2020

Oil on plywood

30 x 30 cm

\$2,400

PICA



Bruce Slatter and Nicole Slatter (WA)

The Modernist Gem, 2020

Oil on plywood

30 x 30 cm

\$2,400

PICA



Bruce Slatter and Nicole Slatter (WA)

Mujarr (Australian Christmas Tree), 2020

Oil on plywood

60 x 60 cm

\$2,800

PICA



Bruce Slatter and Nicole Slatter (WA)

The Green Cover, 2020

Oil on plywood

30 x 30 cm

\$2,400

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BRUCE SLATTER AND NICOLE SLATTER (WA)

ABOUT THE WORK

The extensive individual exhibition and education histories of married Western Australian artists Bruce and Nicole Slatter developed into a joint painting practice in 2016. Sharing the formative experience of a 1970s suburban upbringing in Perth's northern suburbs, their work can be seen as a visual record of a conversation between two local sightseers about the objects and surroundings that define an Australian suburban identity. Offering a view into seemingly mundane scenarios of suburban life their jointly painted work is imbued with a sense of the uncanny characteristic of the Australian Gothic, a literary and artistic genre concerned with mystery and the relationship between the natural landscape and colonial architecture and history. Rendered with disarming realism, *Vantage* and *The Green Cover* set scenes that appear recently vacated, while *The Project*, *Skip Paradise* and *The Interloper* present the abandoned dreams of urban ideals. The Slatters find a hopeful beauty in the cycles of aspiration and entropy within dilapidated and forgotten corners of suburbia.

VALERIE SPARKS (VIC)

BIOGRAPHY

Valerie Sparks (born 1961) is a Melbourne based artist. In 2015 Sparks completed a Masters of Fine Art at Monash University. She also has a Bachelor of Arts with a double major in Anthropology and Pacific Studies, Honours in Anthropology, and a Bachelor of Arts with a major in Drawing.

Exploring historical collections and archives is a core element in Sparks practice. She has undertaken number of research projects in a variety of locations including; the Vienna and La Rochelle Natural History Museums, the Musée du Papier Peint in Rixheim, the Museum of Decorative Arts in Paris, the Victoria & Albert Museum, the Whitworth Gallery of Art and the Royal Institute of British Architects.

Sparks has exhibited extensively and has been the recipient of a number of awards including the Australia Council London Residency, the French Embassy Cite Des Arts Studio in Paris, the City of Port Phillip Rupert Bunny Award, Australia Council New Work funding, and Arts Victoria International Program funding. Sparks was the winner of the William and Winifred Bowness Photography Prize for 2016 and has been a finalist in the Josephine Ulrick and Win Schubert Photography Award as well as the Fremantle Print Award, Tidal, and the Hutchins Art Prize. Her work is in a number of collections including the National Gallery of Australia, The National Gallery of Victoria and ArtBank.

In 2016 Sparks completed a commission for the Tasmanian Museum and Art Gallery exhibition *Tempest* and has commenced working on a 3D scanning project, focusing on the buildings and grounds of the Heide Museum of Modern Art and the Royal Melbourne Botanic Gardens. In 2017 she undertook a residency at the Perceptual Robotics Laboratory in Pisa, Italy, where she worked with her Heide and Botanic Gardens point cloud works in their 3D Projection CAVE.



Valerie Sparks (VIC)

Andromeda, from the series *Sanctuary*, 2019

Wallpaper Panel

Inkjet print

200 x 89cm

\$2,400 each Edition 1 of 5

+\$200 for Freight, packing and handling

Fine Art Print

Pigment inkjet print on paper

120 x 54 cm

\$2,400 Unframed Edition 4 of 5

+\$200 for freight, packing and handling

PICA



Valerie Sparks (VIC)

Chrysanthemum, from the series *Sanctuary*, 2019

Wallpaper Panel

Inkjet print

200 x 89cm

\$2,400 each Edition 1 of 5

+\$200 for Freight, packing and handling

Fine Art Print

Pigment inkjet print on paper

120 x 54 cm

\$2,400 Unframed Edition 2 of 5

+\$200 for freight, packing and handling

PICA



Valerie Sparks (VIC)

Grevillea, from the series *Sanctuary*, 2019

Wallpaper Panel

Inkjet print

200 x 89cm

\$2,400 each Edition 1 of 5

+\$200 for Freight, packing and handling

Fine Art Print

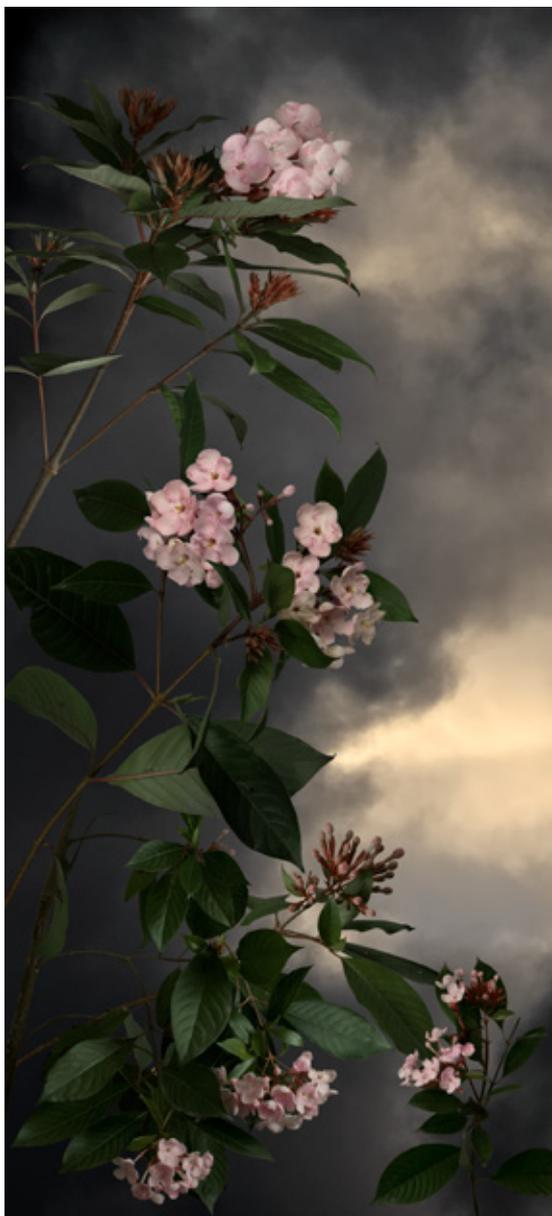
Pigment inkjet print on paper

120 x 54 cm

\$2,400 Unframed Edition 3 of 5

+\$200 for freight, packing and handling

PICA



Valerie Sparks (VIC)

Luculia, from the series *Sanctuary*, 2019

Wallpaper Panel

Inkjet print

200 x 89cm

\$2,400 each Edition 1 of 5

+\$200 for Freight, packing and handling

Fine Art Print

Pigment inkjet print on paper

120 x 54 cm

\$2,400 Unframed Edition 1 of 5

+\$200 for freight, packing and handling

PICA



Valerie Sparks (VIC)

Protea, from the series *Sanctuary*, 2019

Wallpaper Panel

Inkjet print

200 x 89cm

\$2,400 each Edition 2 of 5

+\$200 for Freight, packing and handling

Fine Art Print

Pigment inkjet print on paper

120 x 54 cm

\$2,400 Unframed Edition 3 of 5

+\$200 for freight, packing and handling

PICA



Valerie Sparks (VIC)

Waratah, from the series *Sanctuary*, 2019

Wallpaper Panel

Inkjet print

200 x 89cm

\$2,400 each Edition 2 of 5

+\$200 for Freight, packing and handling

Fine Art Print

Pigment inkjet print on paper

120 x 54 cm

\$2,400 Unframed Edition 5 of 5

+\$200 for freight, packing and handling

PICA

VALERIE SPARKS (VIC)

ABOUT THE WORK

Melbourne based Valerie Sparks has developed a unique photographic practice that responds to the history and aesthetics of immersive environments, from frescos, stereoscopic photographs, and nineteenth century French scenic wallpapers, to contemporary 3D light-based installations and Virtual Reality spaces.

Sparks' *Sanctuary* series refers to the idea of a sanctuary as both a nurturing place of refuge for humans, and a place of protection for plants. Interested in the parallels between science and art, Sparks studied the intricate details of introduced and native Australian flora during a residency with Melbourne florist *Flowers Vasette* to make these photographic wallpapers. Inspired by the achievements of pioneering female botanical artists, Sparks' works help preserve and remember their contribution to Australia's biodiversity. Set against a background of stormy skies, the works have a hyperreal and slightly threatening aura that questions the comfortable boundaries of inside and outside and asks who or what is kept out.

ANGELA TIATIA (NZ/NSW)

BIOGRAPHY

Angela Tiatia (born 1973, Auckland, Aotearoa New Zealand) is of Samoan and Australian heritage. Tiatia has exhibited widely nationally and internationally. Her major solo exhibitions include *Narcissus*, Sullivan+Strumpf, Sydney (2019), *Soft Power*, Alaska Projects, Sydney (2016); *Survey / Fā'aliga*, Māngere Arts Centre - Ngā Tohu o Uenuku, Auckland (2016); *Edging and Seaming*, City Gallery, Wellington (2013); and *Neo-Colonial Extracts*, Te Tuhi Centre for the Arts, Auckland (2011).

Important institutional group exhibitions include the NGV Triennial *Intercambio*, Cuba Biennial, Havana (2019); *Tūrangawaewae: Art and New Zealand*, Toi Art, Gallery of the Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand (2018); *After the Fall*, National Museum of Singapore (2017); *Countercurrents*, Samstag Museum of Art, Adelaide (2017); *Personal Structures*, a collateral exhibition of the 57th Venice Biennial (2017); *Under the Sun*, Australian Centre for Photography, Sydney (2017); and the Eighth Asia Pacific Triennial of Contemporary Art (APT 8), Queensland Art Gallery | Gallery of Modern Art, Brisbane (2015/16).

Tiatia's work is held in numerous public collections including the National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Museum of New Zealand Te Papa Tongarewa; Australian War Memorial Museum, Canberra; and the Australian Museum, Sydney. In 2019 she was awarded a Sidney Myer Creative Fellowship. She was the winner of the 2018 Ravenswood Australian Women's Art Prize and has been a finalist in numerous prestigious awards, including the Edinburgh Short Film Festival, New Orleans Film Festival, Archibald Prize, Sir John Sulman Prize and the John Fries Art Award.



Angela Tiatia (NZ/NSW)

Metamorphoses of Narcissus I, 2019

Pigment print on cotton rag

80 x 58 cm

\$4,650 Framed Edition 1 of 5

+\$200 for freight, packing and handling

Courtesy the artist and sullivan+strumpf

PICA



Angela Tiatia (NZ/NSW)

Metamorphoses of Narcissus II, 2019

Pigment print on cotton rag

80 x 58 cm

\$4,650 Framed Edition 1 of 5

+\$200 for freight, packing and handling

Courtesy the artist and sullivan+strumpf

PICA



Angela Tiatia (NZ/NSW)

Metamorphoses of Narcissus III, 2019

Pigment print on cotton rag

80 x 58 cm

\$4,650 Framed Edition 2 of 5

+\$200 for freight, packing and handling

Courtesy the artist and sullivan+strumpf

PICA

ANGELA TIATIA (NZ/NSW)

ABOUT THE WORK

Sydney based Angela Tiatia explores contemporary culture, drawing attention to its relationship to representation, gender, neo-colonialism and the commodification of the body and place, often through the lenses of history and popular culture.

This trilogy references literary and artistic sources of the ancient Greek mythological figure Narcissus, a cautionary tale of a young man who fell in love with his own image reflected in a pool of water. *Metamorphosis of Narcissus* presents a cast of 40 self-worshiping figures involved in individual acts of love and ritual together in a shared portrait of humankind's interest in survival of the self. A reflection of global selfie culture, this body of work is a comment on the power of social media to influence our perspectives of and interactions with the broader world.

JAMES WALKER (WA)

BIOGRAPHY

In 2018, James Walker relocated from Launceston, Tasmania, where he was an art teacher and an active member of the Tasmanian arts community, to Mandurah, Western Australia. Since his first exhibition at Max Fry gallery, Tasmania, in 1995, Walker has exhibited widely in Australia. Recent exhibitions include *Divided State*, Contemporary Art Spaces, Mandurah (2020); *Ascending*, Staircase Gallery, Fremantle (2019); *Hunters Hill Art Exhibition*, Hunters Hill Town Hall, Sydney (2018); *Handmark: Contemporary Tasmanian Artists*, Long Gallery, Hobart (2017); and *A Fear of Flying*, Sawtooth ARI, Tasmania (2016). Walker has received numerous awards and prizes, including the RAAF Heritage Award for Painting (1999, 2000, 2001), Latrobe Council Art Prize (2011), Wrest Point Art Award (2014), and Mandjar Art Awards – Regional Award Winner (2019).



James Walker (WA)

Ellipsism, 2016
Acrylic on wood
79 x 120cm

\$2,800

PICA



James Walker (WA)

Midlands: After Flight, 2020

Acrylic on canvas

92 x 92cm

\$3,000

PICA



James Walker (WA)

Precipice, 2013

Acrylic on canvas

96 x 120.5cm

\$2,800

PICA



The focus of this series of paintings is the sky above Tasmania, and the artist and his father's shared passion for aircraft. In *Western Junction: A Winter Approach* Walker recounts his memory of flying radio-controlled aircraft with his father when he was seven. The flying field was full of sensory experiences; vibrations, smells and sounds. His father would time their drive home to coincide with aircraft approaching

Launceston airport, stopping to feel them pass low overhead. In his most recent painting, *Midlands: After Flight*, Walker revisits old memories through photo documentation taken by his father of shared journeys to the model aircraft flying field. The navigation symbols, colour and shapes are a visual memory of the space the artist occupied with his father.

James Walker (WA)

Western Junction: A Winter Approach, 2016

Acrylic on canvas

105 x 160cm

\$3,000

PICA

JAMES WALKER (WA)

ABOUT THE WORK

In 2018, James Walker relocated to Perth from Launceston where he was an art teacher and an active member of the Tasmanian arts community. Connection to place and the traces of memory are key themes within his practice based on a childhood obsession with WWII aircraft, the connection and interests he shares with his father, and the dislocation of existing between two places. There is an overarching melancholy to his practice characterised by his work *Ellipsism* which describes the sadness of knowing that you will not live to see how history turns out.

IAN WILLIAMS (WA)

BIOGRAPHY

Ian Williams (born 1976, Truro, UK) has work in public and private collections including Artbank, Curtin University, North Metropolitan TAFE, University of Western Australia, and Town of Victoria Park. In 2018, Williams graduated with First Class Honours from Curtin University, where he is currently undertaking a doctoral degree in Fine Art (Painting).

Williams was a finalist in the 2015 Bankwest Contemporary Art Prize (Perth), 2015 Macquarie Art Prize (Sydney), and the 2018 Perth Royal Show Art Prize. Williams has exhibited extensively locally and interstate, with upcoming shows in Shanghai and Vancouver. Recent exhibitions include at Midland Junction Arts Centre, Perth (2019); Bunbury Regional Art Gallery, Bunbury (2019); The Lobby, Perth (2019); Turner Galleries, Perth (2017); and Galerie pompom in Sydney (2017).



Ian Williams (WA)

Antimatter, 2020

Oil on canvas

120 x 180cm

\$3,250

PICA



Ian Williams (WA)

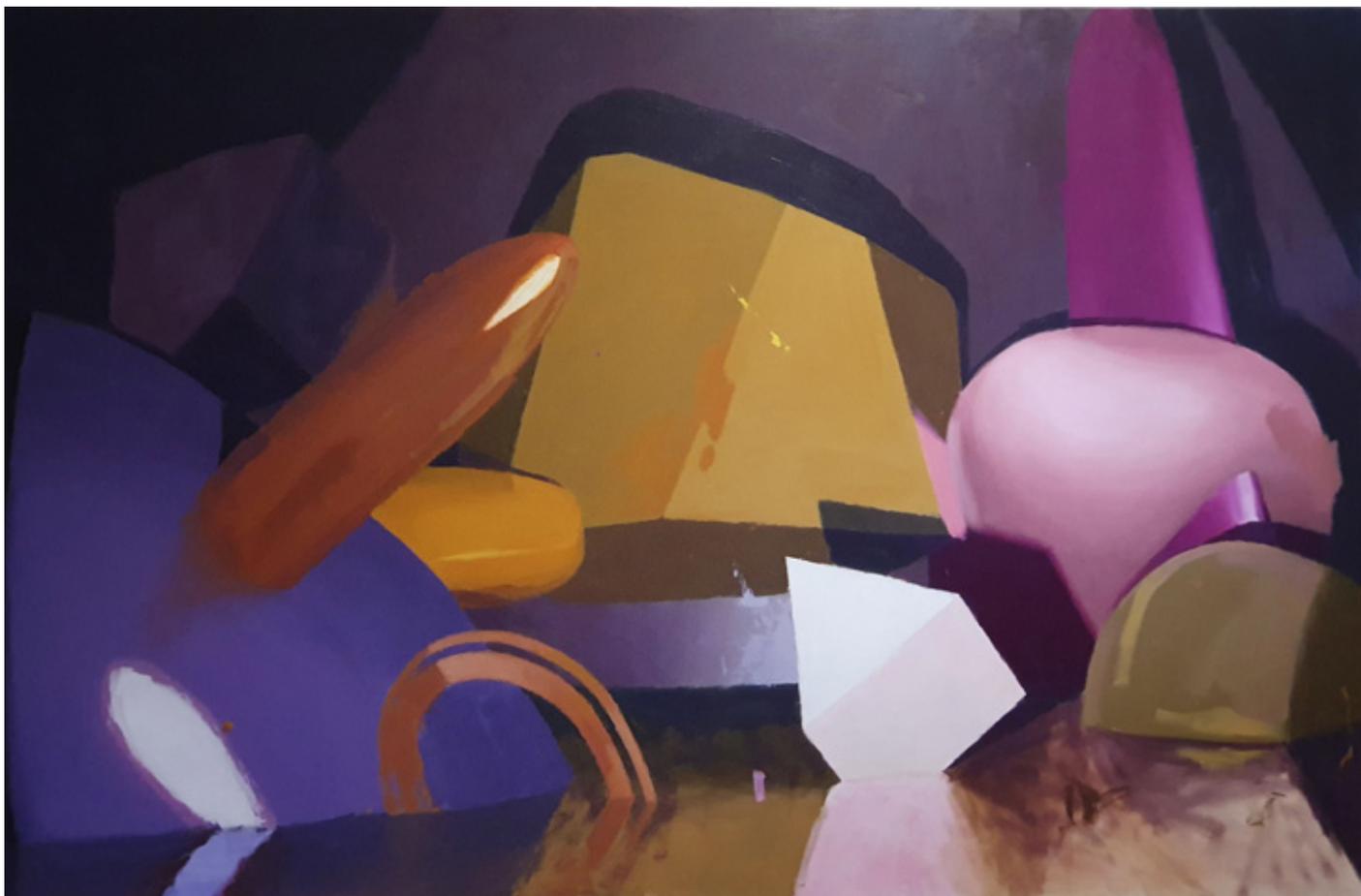
Hard Jelly, 2020

Oil on canvas

120 x 180cm

\$3,250

PICA



Ian Williams (WA)

Plastic Banquet, 2020

Oil on canvas

120 x 180cm

\$3,250

PICA

IAN WILLIAMS (WA)

ABOUT THE WORK

Ian Williams' practice is concerned with the interpretation of reality within virtual environments and how this can be expressed through painting. Employing found objects from video games, this Perth based artist utilises the conventions of still life painting to explore the properties of the virtual everyday object.

Playing with the genre of still life, which typically presents inanimate subject matter, these three works originate from the moving digital world. Selecting and exporting everyday objects from within video game environments, Williams' creates painting compositions that toy with real world phenomena such as gravity, scale, and the forces of collision. Illuminated from first person perspective the viewer is placed within a vaguely familiar yet physically impossible choreography of objects.

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PICA's ongoing programs are primarily supported by an investment from the State of Western Australia through the Department of Local Government, Sport and Cultural Industries in association with Lotterywest, assistance from the Australian Government through the Australia Council, its arts funding and advisory body. PICA is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. PICA's opening events, public programs, family and learning programs and studio residencies are supported by our Community Engagement Partner City of Perth.

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