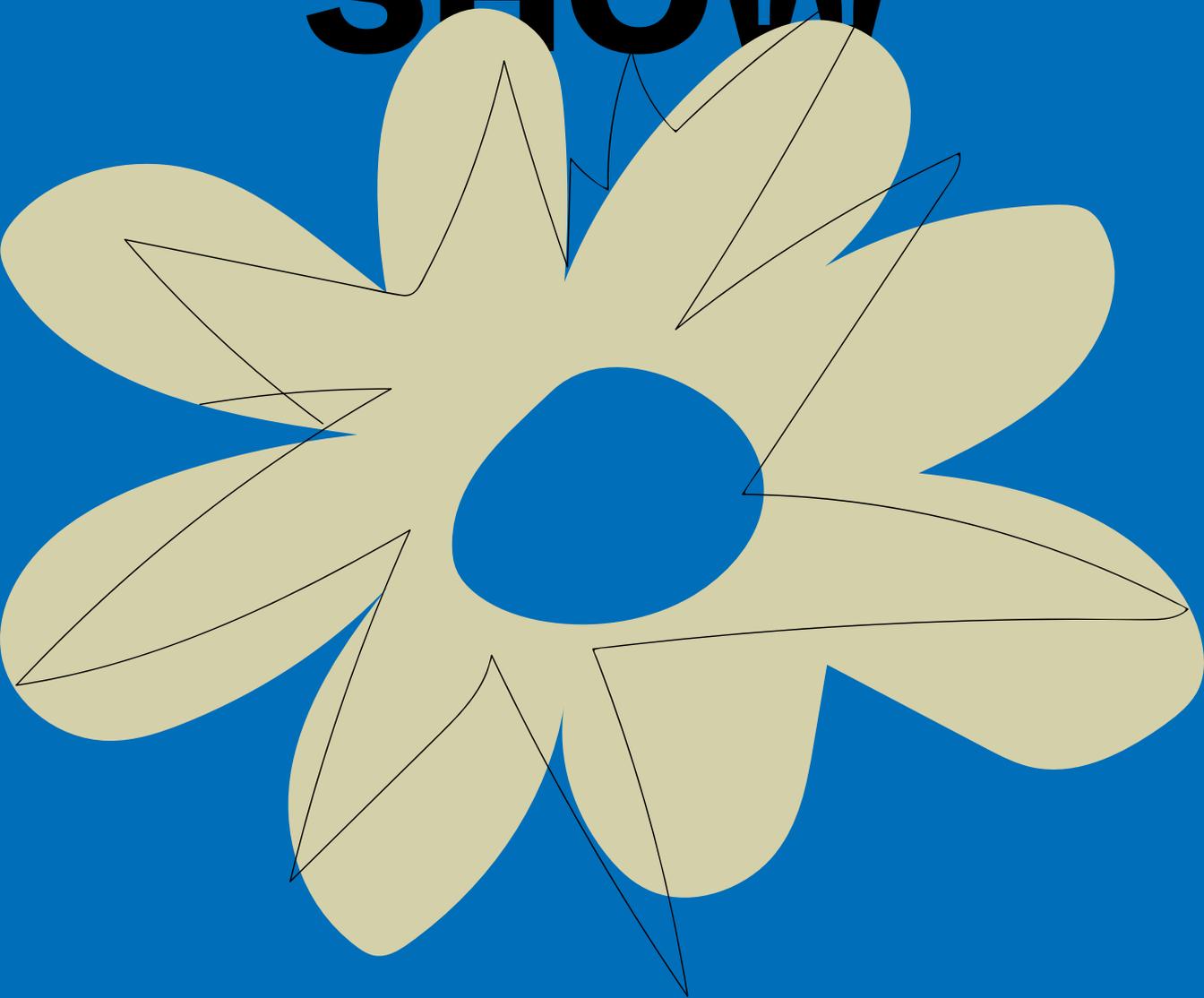


**HATCHED  
2021  
NATIONAL  
GRADUATE  
SHOW**



Hatched 2021  
National Graduate Show  
08 May – 11 July

PICA  
Perth Institute of  
Contemporary Arts

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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On the 30th anniversary of the *Hatched National Graduate Show*, it's impossible not to take the opportunity to reflect on this enduring annual exhibition. Anniversary aside, in many ways *Hatched* always provides an opportunity for reflection, with the majority of works on display created the previous year, the graduating year of the selected artists. This year these works were created in precarious situations, home studios (or bedrooms, kitchens, garden sheds) borne of the necessity of lockdown. Some of the works in this exhibition were assessed by university lecturers via digital submission and are only now making their first appearance in a gallery space. Making and submitting the work in isolation, separated from peers and teachers, must have felt like an immense risk to these artists, and their fortitude in creating their graduating bodies of work in these conditions is to be congratulated.

To pursue a career as a practicing artist in the current climate of pandemics, recessions, and reduced funding opportunities is itself an enormous risk. Thirty years ago, an exhibition that was open to graduating artists across the country was also quite possibly a risky choice. There is always an element of chaos to *Hatched*, and one can only imagine the chaos that must have ensued in those early years, when 60-80 artists came together from across the continent to display their work in one building. In the present era, the exhibition and selection processes are more streamlined and refined. But that spark of chaos remains, with different practices, areas of inquiry, and materials concerns placed together to form new and unexpected alliances amongst the chorus of individual voices.

In 2021 *Hatched* continues to celebrate the risk, this possibility for chaos, as a generative and creative force within itself. Many of the works emerge with quiet determination as a counterpoint to global upheaval. Everyday materials and immediate surroundings become key elements within daily rituals of practice, undertaken with thoughtful and considered observation and engagement.

We would like to thank this year's selection panel of industry professionals who thoughtfully selected the 24 exhibiting artists from 55 submissions, Clare Armitage, Assistant Curator of Art, Museum & Art Gallery of the Northern Territory; Dean Cross, Artist, Sydney; Patrice Sharkey, Artistic Director, ACE Open; and Sarah Wall, Curator, Perth Institute of Contemporary Arts.

The Schenberg Art Fellowship, presented in partnership with the University of Western Australia, will once again be awarded to one *Hatched* artist. Now in its 12th year, the \$50,000 fellowship is the most generous award for emerging artists in Australia and provides support for recipients to invest in their practice, take risks and pursue new avenues of inquiry.

Our Major Exhibition Partner Minderoo Foundation share PICA's commitment for supporting artists at this foundational point of their careers, and we would like to thank them for their vital support.

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 with the local Perth community.

PICA's freight partner Grace Fine Art's essential support of *Hatched* means that the artists' work is safely freighted from across Australia to PICA. We are incredibly grateful for their assistance and support.

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, Simone Johnston, Andrew Varano, Patrick O'Brien, Dan Bourke and the expert team of installation technicians.

When in 1992 PICA's inaugural Director, the late Noel Sheridan, initiated the *National Graduate Show*, an exhibition of graduate work from art teaching institutions throughout Australia, little did he know what a legacy he would create.

Thirty years later, this survey of the work of art school graduates from around Australia, has become a much loved and anticipated national institution. Presented every year since its first iteration, it has over time undergone a number of refreshes and refinements, including the adoption of the title of *Hatched* in 1995, a cheeky moniker bestowed by Sarah Miller, PICA Director (1994-2006).

One of my first experiences as PICA Director was *Hatched*, the 2006 version. It was a wild ride – an all-consuming juggernaut for our small team, but when dozens of the exhibiting artists arrived from all over Australia for the biggest craziest exhibition opening I had ever witnessed, the energy and passion that reverberated throughout our building was palpable....and the whole thing highly addictive. I instantly understood why this show had been part of PICA's annual program since year one, and why it had lasted the distance.

Here we are in 2021 and *Hatched* is as compelling and relevant as ever, boasting an alumni peppered with leading Australian artists and arts professionals, as well as those that have taken up other professions or whose practices while more low-key, continue to sustain them in meaningful ways.

A significant moment in the history of *Hatched* was the introduction of the Schenberg Art Fellowship, which since 2009 has created an opportunity for one artist each year to be presented with a cash award. This fellowship, now a generous \$50,000 made possible by the Dr Harold Schenberg Bequest and presented in partnership with the University of Western Australia, has already provided an enormous boost to the emerging practices of twelve talented Australian artists.

Our *Hatched* Professional Development programs for emerging artists have expanded each year, more recently to include artist in residence opportunities and last year due to COVID restrictions our programs were delivered online.

The silver-lining to a challenging, travel-free and generally very isolating scenario was the ability, through digital means, to connect artists more frequently and to more of their heroes and peers across Australia and internationally.

A game-changing moment for *Hatched* has undoubtedly been the introduction last year of the *Hatched* Curatorial Fellow, made possible by the foresight and generous support of Minderoo Foundation. This role not only offers a rare opportunity for an emerging curator to immerse themselves in every aspect of a large-scale project such as *Hatched*, it also means that each *Hatched* artist and their art school receives dedicated support and attention. The feedback to this new initiative has been resoundingly positive and a testament to the skills and dedication of Miranda Johnson, our inaugural Curatorial Fellow.

In the lead up to 30th anniversary, we commissioned an independent review of the exhibition, its format and its associated activities. Undertaken by Tracker Development with input from *Hatched* alumni, art schools, artists and arts professionals throughout Australia, the evaluation allowed us to take stock and test some of our assumptions about the role *Hatched* plays or could play in supporting emerging artists in Australia.

The over-riding response was extremely positive with a near unanimous view of the importance and its unique and valuable role in Australia's creative sector. There was also an overwhelming view, that apart from minor tweaks, we shouldn't mess with it.

This was a clear and affirming message from an industry that doesn't often hold back on being critical and one that acknowledges the vital and enduring role *Hatched* plays in nurturing emergent talent, elevating arts education and connecting creative communities across Australia.

I will take this opportunity to acknowledge all those who have been part of the extraordinary *Hatched* journey over the past thirty years and invite everyone to join us in celebrating its successes and raising a toast to its future.

**Alicia Butt  
SA**

**Adelaide  
College of  
the Arts,  
TAFE SA  
and Flinders  
University**

**Bachelor of  
Creative Arts  
(Visual Arts)**

Alicia Butt, Let's Touch Base, 2020, Porcelain with assorted glazes. Photo: Michael Haines Photography





Alicia Butt, *Let's Touch Base*, 2020. Left: Slip cast porcelain with black velvet glaze. Right: Slip cast porcelain with clear gloss glaze. Photos: Michael Haines Photography.

Ceramicist Alicia Butt creates interactive experiences for audiences. Her work emphasises an inquisitive approach to the process of making through an exploration of the tactility of porcelain materials. Butt's practice focuses on the ceramic technique of slip-casting as she explores the possibilities to be discovered from the fluidity of the material and the repetition of forms. She is driven by a desire to share the feelings of wonderment and joy that she experiences in her practice with others. Butt's work aims to challenge the rigid etiquette of galleries to create meaningful connections between the viewer and the artwork.

*Let's Touch Base* is a series of organically shaped porcelain objects. Each piece is textured with individually placed slip dots to create various phrases in Braille. These phrases hold personal significance to members of the blind and low vision community, and to the artist herself, that were shared with one another through a series of consultations. Butt seeks to challenge the conventions of gallery spaces where viewers are discouraged to handle the artworks by creating works that encourage the audience's participation in touching the surfaces. *Let's Touch Base* is designed and produced to specifically resonate with members of the blind and low vision community, elevating the sensations of touching by creating ceramics that emphasise tactility and form.



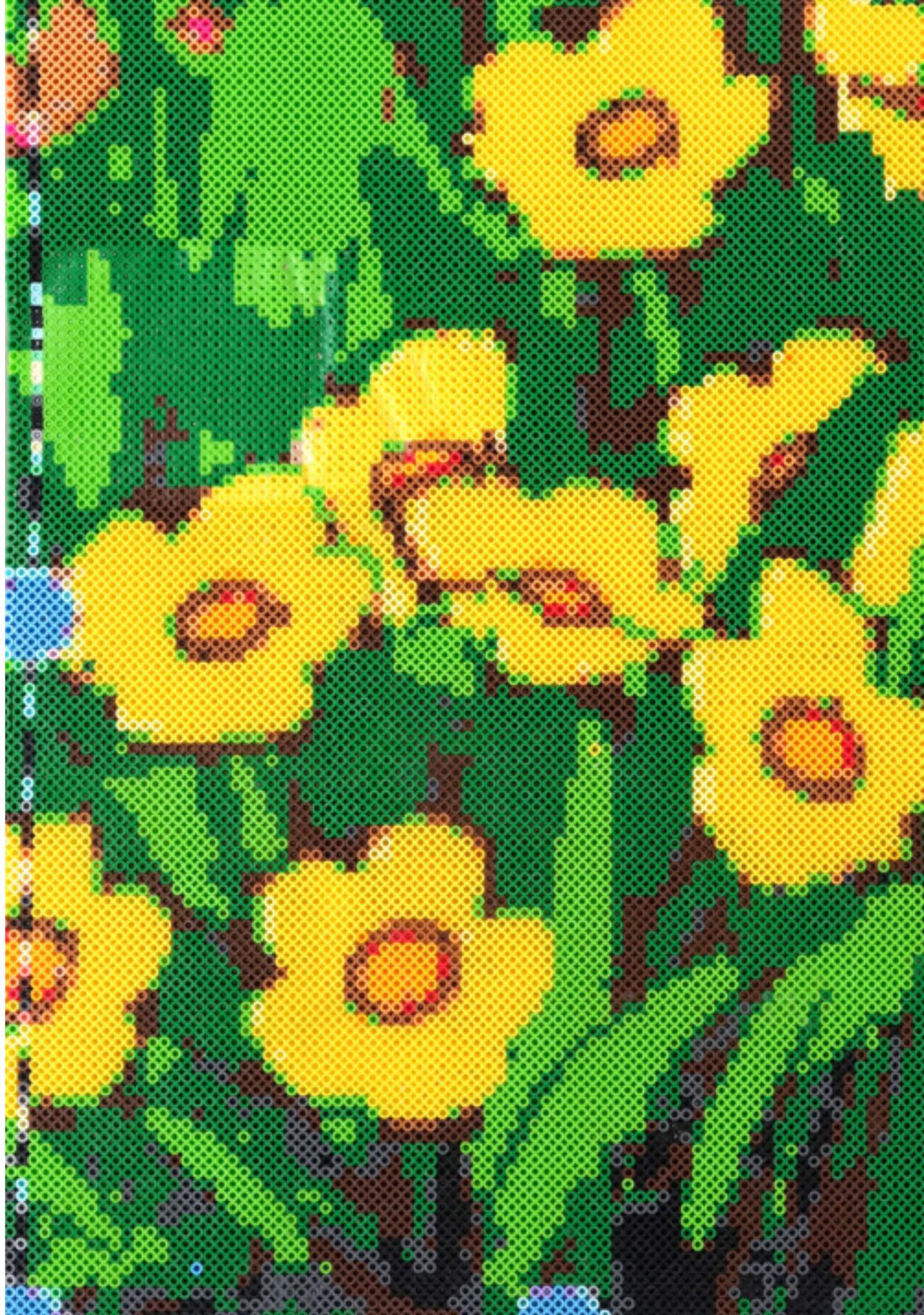
**Dean  
De Landre  
VIC**

9

**Deakin  
University**

**Bachelor  
of Creative  
Arts  
(Honours)**

Dean De Landre, *Flowers (Howl's Moving Castle) #1, 2020*,  
plastic beads, liquid nails, acrylic.

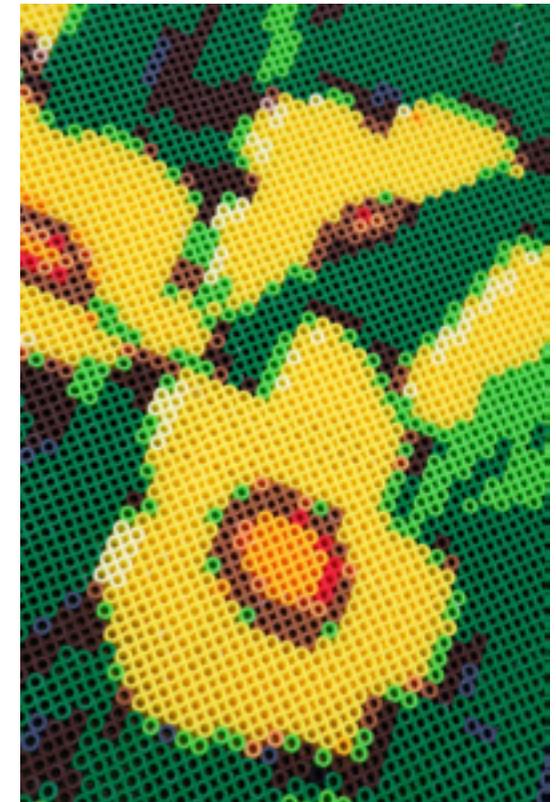


Dean De Landre is a painter interested in the intersection between nostalgia, popular culture and the natural world. By appropriating found imagery, De Landre explores how nature is depicted within books, television, video games and other cultural ephemera. By removing this imagery from a specific context, De Landre's practice encourages the viewer to experience images in a newfound way.

*Flowers #1 and #2 (Howl's Moving Castle)* are made through a meticulous process of applying over 12,000 Perler beads, a type of children's plastic craft bead, over several hours. The beads are placed on plastic boards to replicate the image, a screenshot of flowers from different scenes of the Hayao Miyazaki animated feature film *Howl's Moving Castle*. Through the inclusion of crop marks, the works reference the way images are effortlessly recycled and altered through digital means. They also speak to how people use these found images to represent themselves, their interests, culture and identity through social media and image re-sharing. Through this process, De Landre pushes the boundaries between fine art and craft, whilst also commenting on image use and appropriation in the digital age.



Left: Dean De Landre, *Flowers (Howl's Moving Castle) #2 & #1*, 2020, plastic beads, liquid nails, acrylic.



# Stephanie Doddridge SA

13

## University of South Australia

## Bachelor of Contemporary Art

Stephanie Doddridge, *Porcelain Skin Deep*, 2020,  
porcelain, underglaze, glaze, hair.





Stephanie Doddridge, *Skin Crawls*, 2020, cloth, yarn, wax, wool  
fleece, fibre fill, raffia, bamboo yarn, madder root, thread.

Stephanie Doddridge uses psychoanalytic theories as a lens to investigate the reciprocal relationship between psyche, skin and cloth. The ongoing connection between internal and external identity is challenged through the skin, as a porous border between the two and something that elicits responses of both attraction and disgust. In her practice, Doddridge draws connections between skin, cloth and wax, as materials that enclose, hold, or replicate our bodies and the particular sensations of flesh.

*Skin Crawls* is the physical manifestation of the feeling of discomfort and repulsion commonly known as abjection. Doddridge considers the body as a central site of abjection, where all that is felt to be repulsive must be cast out from the body as a violent challenger to one's identity. The sculpture breaks down boundaries, revealing the porous and fragile nature of the skin as the red textile bursts out of the cracks of the waxed cloth exterior. *Porcelain Skin Deep* draws on the mirror as a site of self-image and exploration. Cast in porcelain, the mirror becomes a site of new skin, an inverse reflection of the original form. Porcelain's connotations of beauty and femininity through the idea of 'porcelain skin' is juxtaposed with the unsettling blemishes and strands of hair erupting from the smooth surface. Fears and anxieties become external as the body crawls in disgust at the sight of physical and imagined disease and decay.



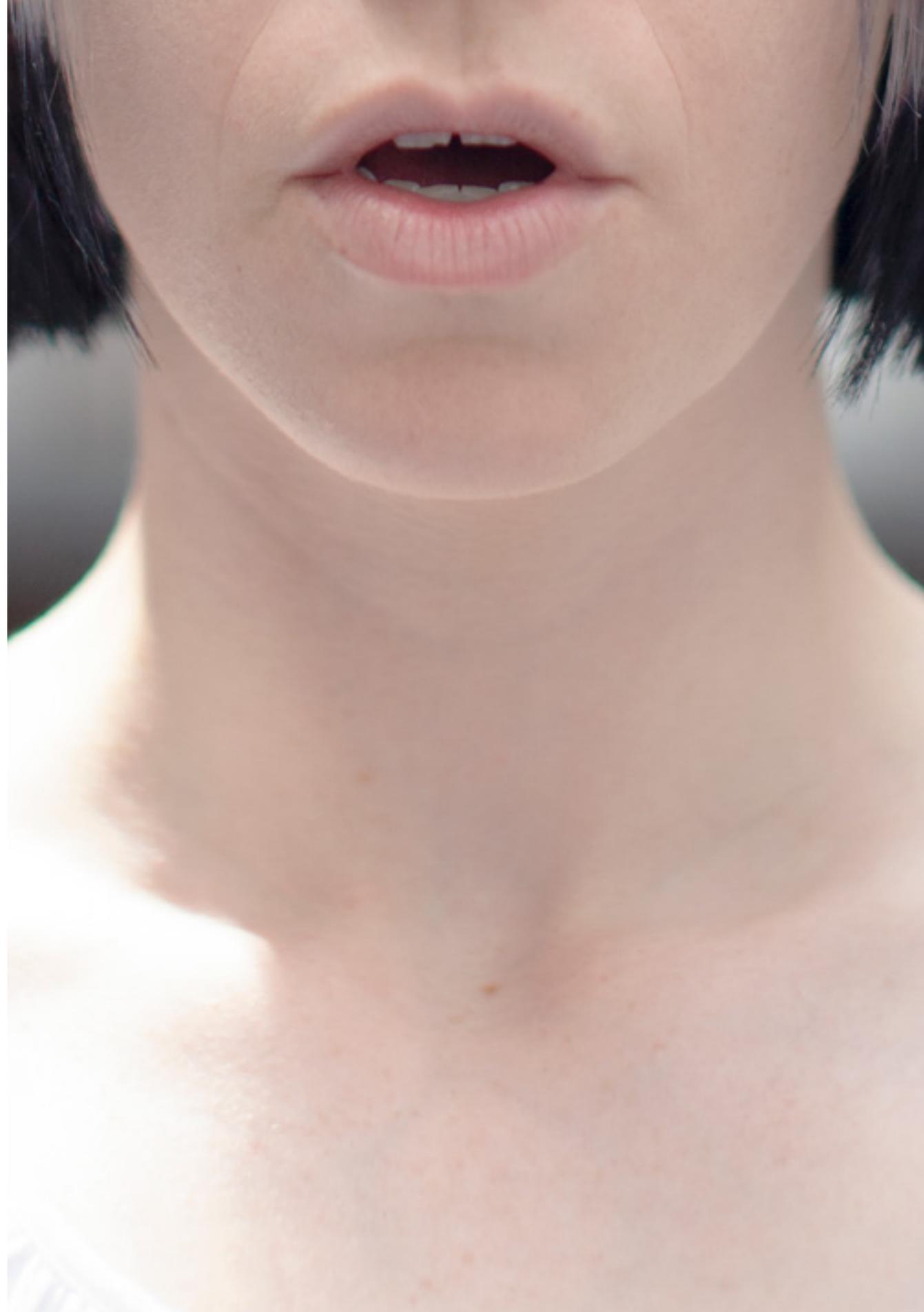
**Hannah  
Foley  
TAS**

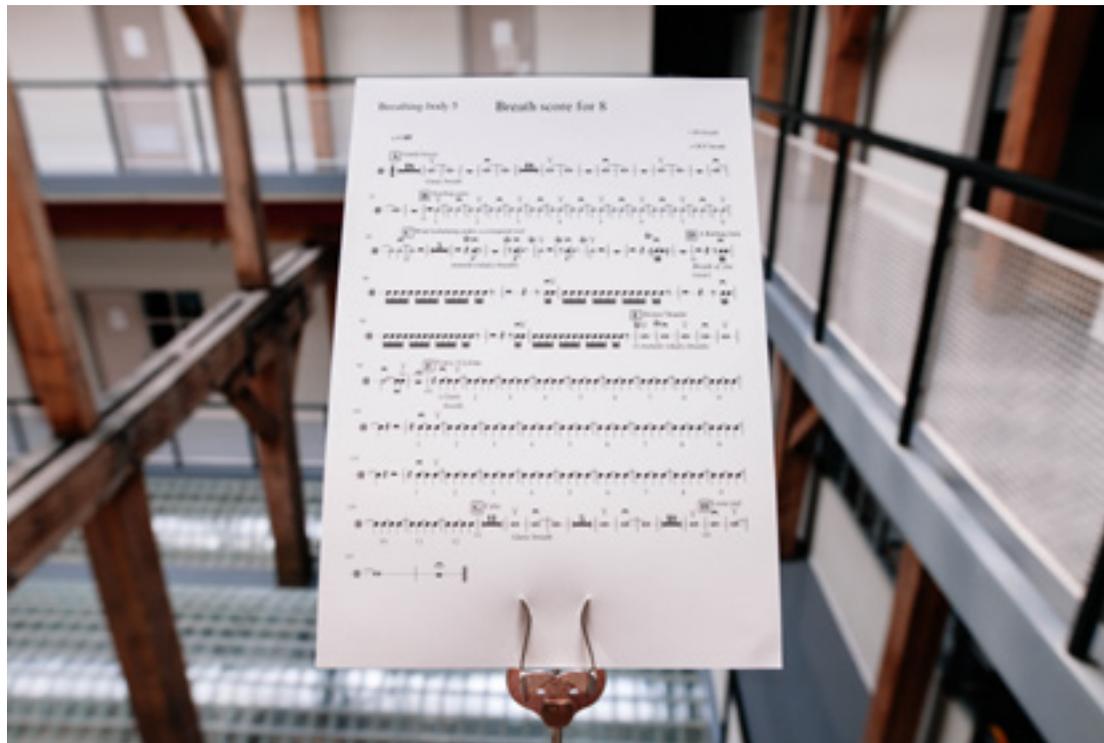
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**University  
of Tasmania**

**Bachelor  
of Fine Arts**

Hannah Foley, *Breathing Backwards*, 2020, performance  
for eight breathing-bodies. Photo: Gabrielle Eve.





Hannah Foley, *Breathing Backwards*, 2020, performance for eight breathing-bodies. Photos: Gabrielle Eve.



Hannah Foley's practice considers the political, phenomenological and conceptual body as a means to explore existing and speculative ways to be with/in the world. Acknowledging the meshwork of intra-connections that exist between all human and beyond-human beings, as well as the environments they exist in, Foley is interested in the spaces 'between' – seeking and responding to tensions, reciprocities and negotiations that are held there. Foley's practice is primarily performance and sculpture based. While varied in materials and methods, each work begins with the body, through processes of gestural and lived investigation.

*Breathing Backwards (Breath Score)* is an investigation into the reciprocal relationship between body and space; a gentle meditation on how breath may deepen our understanding of the external world. The documented performance is an activation of space; the movement of breath drawing on, in and with air. Featuring eight people and conducted by the artist, the work uses formal and rhythmic qualities of breath to reveal internal spaces – both physical and emotional – and reflect external, environmental influences, altering the performer's experience of their surroundings. With an understanding of breath as a constant process of negotiation of the boundary between self and other, this work seeks to challenge our humanistic perspective by revealing intangible connections with our environment.

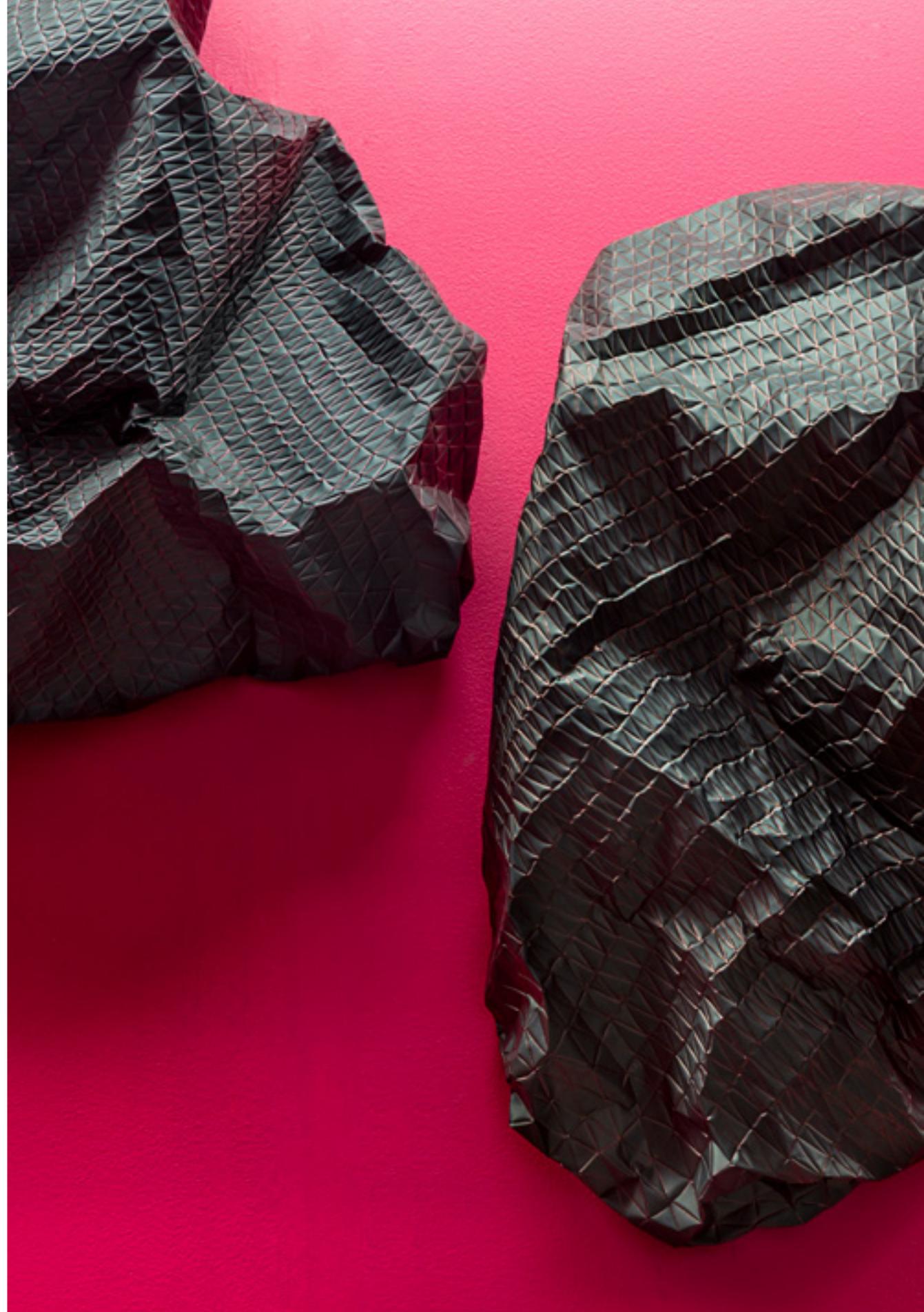
# Shanti Gelmi WA

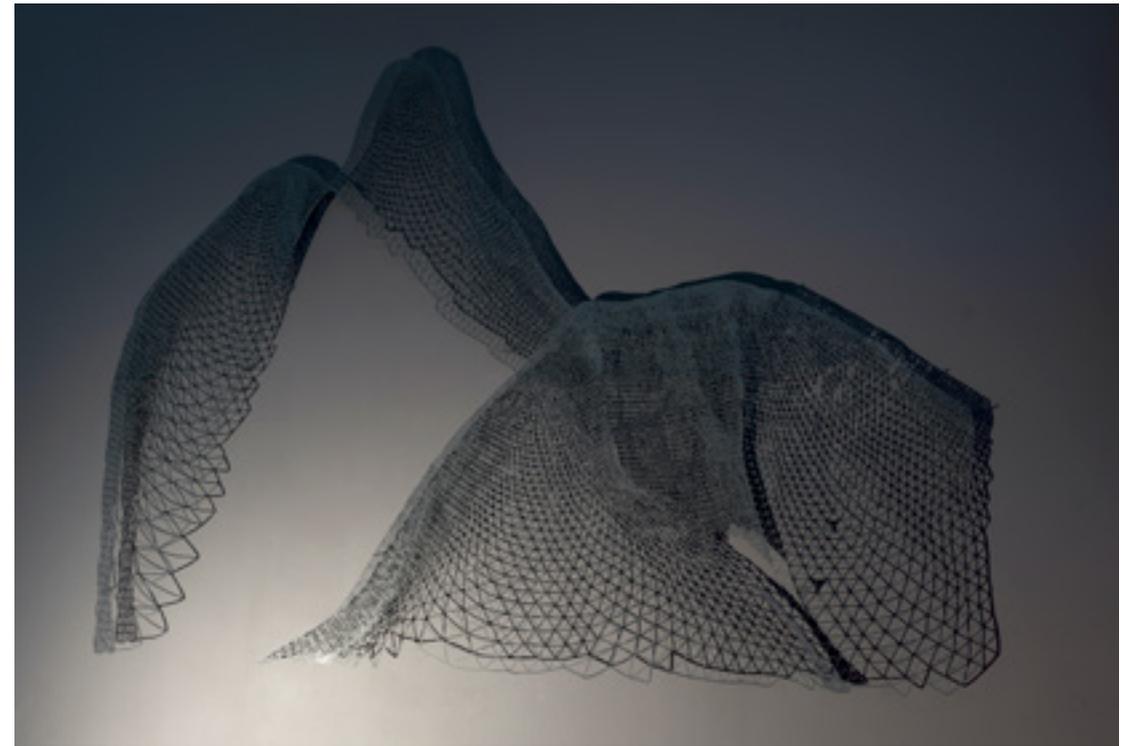
21

## Edith Cowan University

## Bachelor of Contemporary Arts

Shanti Gelmi, *Absent Presence* (detail), 2020.  
Cinefoil, ink, and paint. Photo: Eva Fernandez.





Shanti Gelmi explores the complexities of human connection and identity with a focus on the intangible elements which direct, manipulate and normalise behaviour in societal structures. Driven by the issues she faced early in her life, where she was pressured to deny her Indian cultural heritage to assimilate into Australian culture, Gelmi seeks to understand difference. Through drawing, cutting and making, Gelmi creates a unique visual language representing the ordering of biological, environmental, cultural, societal and emotional linkages of experience and memory into schemas, or mental layers, of existence.

*Absent Presence* is an immersive drawing and sculptural installation which uses form and structure as a metaphor for interconnected memories and experiences. Through the act of cutting and debossing the Cinefoil, an industrial aluminium, Gelmi creates and enhances shadows, giving them agency by allowing absent influences a more tangible presence. Cinefoil is designed to absorb light and deny shadows, echoing the denial of cultural heritage Gelmi has experienced. Through the process of manual debossing, an intricate and time-consuming task, Gelmi claims ownership of the material, giving it structure through flexible transformation. Gelmi's work suggests that the way we think and feel may be based on information we do not question or feel powerless to change.

# Nicholas Hanisch SA

25

## Adelaide Central School of Art

## Bachelor of Visual Art (Honours)

Nicholas Hanisch, *Sunday Roast Golem (after Rodin)* (detail), 2020, plaster, steel, wire, bandage, wood, dolly. Photo: Rosina Possingha.





Left: Nicholas Hanisch, *Crumbed & Bartered Golem* (detail), 2020, plaster, steel, wire, bandage, wood. Right: Nicholas Hanisch, *Slow Cooked Golem (self-replicating shaving cream)*, 2020, plaster, steel, wire, bandage, wood, dolly. Photos: James Field.



From the primordial sludge the being is made: golem, new life, self-replicating cappuccino foam, elemental secrets, body malfunctions, leave a hole for the soul, numinous breath, desiring humanness, pack them away for a rainy day, six drops of sinister sauce, stir vigorously to remove lumps, sneeze into schnoz for desired liveliness, desperately vulnerable, crumbling effigies, it's alive!

Nicholas Hanisch's work investigates creation narratives within the history of figurative sculpture, whilst celebrating the humour, the horror, the happenstance, and the sheer endeavour of creation. In his process, he focuses on ways in which to generate effectual responses in the audience, encouraging them to respond to the work as though it were a living being and react through expressions of emotion, whether that be humour, horror, or fear. Hanisch's series of sculptures specifically focus on the Jewish folktale of the Golem as well as Mary Shelley's Frankenstein. He uses clay modelling, plaster cast reproduction, and plaster building techniques to form larger-than-life sculptures that encourage imaginative responses from the viewer. During the making process, these sculptures constantly evolved, responded to, and adapted to their surroundings. Like Prometheus moulding man in Greek mythology or the cadaver amalgamation of Frankenstein's Monster, Hanisch imbues his sculptures with a sense of life that aims to generate a human response with the viewer.

# Anna Jalanski VIC

29

## VCA School of Art, University of Melbourne

## Bachelor of Fine Arts (Visual Art) Sculpture and Spatial Practice

Anna Jalanski, *Objects that hold by holding each other: is like a synonym for, 'I don't like to use glue'*, 2020, bobby pins, rubber cords, rubber bands, clothes hanger, cushion, dishwashing rack. Photo: Cristo Crocker.



Anna Jalanski collects everyday objects to create uncanny relationships that focus on texture, tone and shape. When she encounters an object, it must spark an initial excitement – something charming about its gaze, its glowing details or its humour that releases a smile. By focusing on an object’s material qualities and elaborating on what she sees, she allows the form to undergo a series of transformations until it achieves a sense of autonomy. A form is complete when it can speak with its own voice and hold its own space.

*Objects that hold by holding each other is like a synonym for, “I don’t like to use glue”* is a series of works that focus on the relationships between two materials, in particular, how these materials connect to become a unified form. The simplicity of the two attached objects further accentuates each material’s unique qualities, such as texture, shape, tone, space and scale. The behaviour of the materials relates to bodily gestures such as pinching and squeezing, as well as drawing on physical aspects of the body such as flesh, skin, and breath. Jalanski pairs objects into oddly inseparable forms, which are humorous, playful, charismatic and gross. With tenderness and commitment, she helps objects to flourish as they are, letting them live and move beyond her and into the world.

31



Anna Jalanski  
VIC

VCA School of Art,  
University of Melbourne

Bachelor of Fine Arts  
(Visual Art) Sculpture  
and Spatial Practice

Left: Anna Jalanski, *Objects that hold by holding each other is like a synonym for, “I don’t like to use glue”*, bobby pins, rubber cords, rubber bands, clothes hanger. Right: <<<< *Objects that hold by holding each other is like a synonym for, “I don’t like to use glue”*, 2020, bobby pins with rubber cord.



**Bradley  
Kickett  
WA**

33

**Curtin  
University**

**Bachelor  
of Arts  
(Fine Art)**

Bradley Kickett, *River Painting* (detail), acrylic on canvas. Photo: Bo Wong.





Left: Bradley Kickett, *Boundary Road* (still), digital video.  
*Boundary Road*, 2020, ink on paper, foamboard, acrylic and ochre on canvas, easels, sand from Nyoongar Boodjah, 12-gauge shotgun shells, 20-gauge shotgun shells, 0.243. rifle shells, 0.203. rifle shells, 0.270. rifle shells, 30/30 rifle shells. Photos: Bo Wong.



Bradley Kickett is a Nyoongar artist descended from the Kickett clan in York, Western Australia. *Boundary Road* is an installation directly critiquing the colonial mentality that continues to permeate the contemporary art world. In this critique, Kickett focuses on the process of creating Aboriginal art within a Western institutional context, meaning that ways of practising, exhibiting, and marketing Aboriginal art are judged against Western art historical standards.

*Boundary Road* presents the outcome of this pressure to create artwork in a certain way. The text posters are direct replicas of posters that could be found around Perth before 1967 when the movement of local Aboriginal people into the city was limited and controlled. A Certificate of Exemption was required to be able to live in the city on a road specifically set aside for Aboriginal people, often called Boundary Road. Conditions for this exemption were that the person could not practice culture, speak language or have any contact with their family. Here, Kickett draws a line of commonality to institutional art education, where the pressure to create work in a certain way led to his feelings of alienation from cultural practices. Kickett invites the audience to piece together what his destroyed canvases looked like before destruction to demonstrate how Nyoongar people must try to piece their culture back together despite destructive colonial policies that were designed to destroy culture. The sand taken from Nyoongar Boodjah shows that this is happening on Nyoongar land and no matter how long it remains, it will always be Nyoongar land.

**Renee  
Kire  
QLD**

37

**Queensland  
College of  
Art, Griffith  
University**

**Bachelor  
of Fine Art**

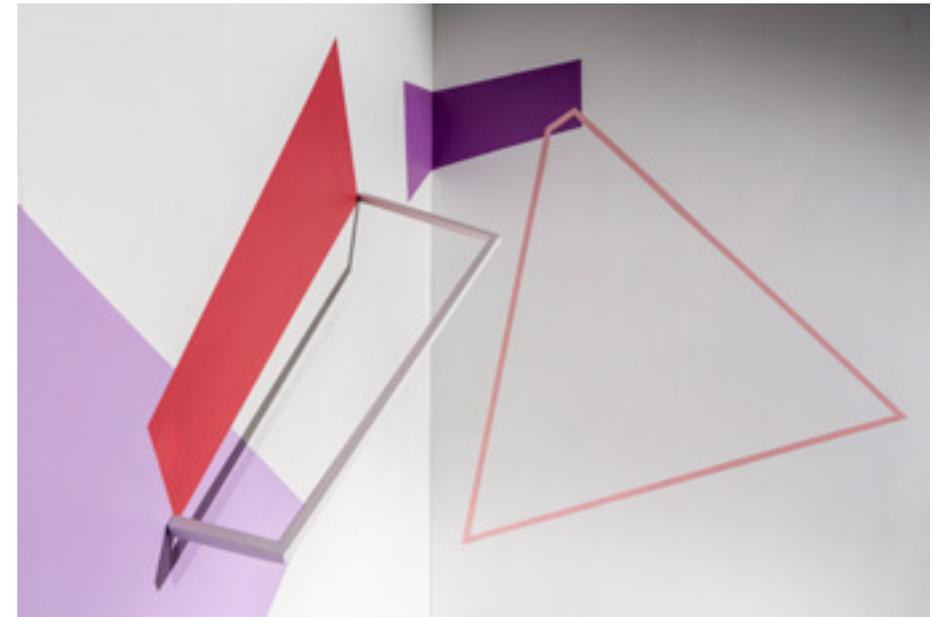
Renee Kire, *She sought solace in the field*, 2020.  
Wood, flannelette sheets, paint. Photo: Andrew Willis.



Renee Kire's practice focuses on challenging the traditional notions surrounding minimalist sculpture. Through patterning, adaptability and evidence of the handmade, she uses material investigation to reject the static qualities of conventional sculpture, creating unstable configurations with a touch of femininity. By referencing overlooked figures from art history, particularly women from the minimalist movement, she aims to emphasise historical gender imbalance in the art world. This context is important in her work, reflecting an interest in modern composition, architecture, and minimalism in a way that embraces rather than excludes her surroundings.

*She sought solace in the field* is a sculptural series highlighting the geometry observed in the architecture Kire has been immersed in throughout 2020. The wooden frames of the sculpture are adorned with floral flannelette sheets in a stretching technique used by painters and connected with hinges in a rejection of the usual static qualities of sculpture. The ascending geometry extends into the space, an extension of the work inspired by the composition of the floor pieces. The colour palette was borrowed from the fabric and the shapes replicated onto the wall. Careful consideration was used in the placement of the painted shapes in reference to the architecture that inspired the series and as a way to work with the room, not against it. In this way the sculpture changes according to its context, embracing flexibility and responsiveness to one's surroundings.

Renee Kire, *She sought solace in the field* (detail), 2020,  
wood, flannelette sheets, paint, Photo: Andrew Willis.



# Kate Land QLD

41

## Queensland University of Technology

### Bachelor of Fine Arts (Visual Art)

Kate Land, *You Are Not Even Halfway Yet*, 2020,  
steel, vinyl banner, cord.





Kate Land's multidisciplinary practice celebrates the absurdity of the everyday. Her practice engages primarily with themes around success and failure and seeks to upend conventional perceptions of legitimacy and accomplishment, especially within the framework of making art. As she untangles her own anxiety, Land uses humour as a device to reframe conversations about mental health. Her work leans on the pathos inherent in the experience of failure, and the absurd futility of fear. Her work embraces contemporary Australian vernaculars, borrowing platitudes and colloquialisms from popular culture to perform subtle analyses of social and representational systems. Her sculptural and installation works feature a cache of found, manufactured and assembled materials – zeroing in on the absurdity of the mundane object.

*You Are Not Even Halfway Yet* and *Podium Finish* examine the way we collectively assign and construct value, poking fun at our expectations of success and the conventions of celebrating it in the public realm. Situated within the realm of the art institution, they bring into question the role of perceived accomplishment in this context. *Pop-up Panic Room* similarly references the strain of trying to succeed, transforming the viewer into a voyeur of the artist's personal angst and frustration. From lugging around a pavilion to panic in, to passing through a checkpoint that admonishes you for not even being halfway yet, Land's work represents a narrative of absurdity through an extremely relatable lens.



# Alexa Malizon ACT

45

## Australian National University

## Bachelor of Visual Arts (Honours)

Alexa Malizon, Mingming from Diversitea Talks (still),  
2020, digital video, colour and sound.





Born in Australia to Filipino immigrants, Alexa Malizon's work brings insight to the lived cultural experience of existing within a diaspora. Her work surveys nuances in identity, miscommunication, cultural shame and the representation of the sexualised ethnographic body. Humour and the language of social media video posts are key characteristics of her practice. To an Australian audience, Malizon identifies herself as an ethnic 'other', the semantics of her body marked as starkly different from the white Amazonian figures depicted and dominated on television shows like *Love Island*. Yet, to a Filipino audience, she mumbles through mispronounced Tagalog and stumbles through the motions of viral dance moves.

*Diversitea Talks* is a series of video propositions that explore the intersections between lived cultural experience and popular Australian and Filipino cultures. *Mag Otso Otso* presents two figures performing what seems like a back-flexing twerking dance. Whilst the figure on the right is perennially cheerful as she carries out this choreography, the figure on the left remains discordantly sullen. Behind each figure, the Filipino pop music video *Otso Otso* echoes and distorts with each iteration. The contrasting expressions evoke an intimate dialogue between the 'self' and the 'other' in light of performing to cultural expectations. *Ningning* features the same characters entering into a singing duet of the Filipino classic *Bituing Walang Ningning*. Whilst one character exudes grace and poise, the other stumbles through the Tagalog lyrics with trepidation. Found images of majestic Filipino island scenes, cheesy visual transitions, lip-synching, microphone feedback and awkward stares all contribute to the disconnect between the expectations of what a 'Filipina' encompasses and the personal shame when these expectations are not fulfilled.

Left: Alexa Malizon, *Mag Otso Otso* from *Diversitea Talks* (still), 2020, two channel digital video, colour and sound. Right: *Ningning* from *Diversitea Talks* (still), 2020, digital video, colour and sound.



**Beth  
Maslen  
VIC**

49

**Monash  
University**

**Bachelor  
of Fine Art**

Beth Maslen, *FRIENDS Flowers* (season 4 episode 9), 2020, digital print.





Interested in the ways that wonder can be generated by engaging and reconfiguring the material of her everyday, Beth Maslen often combines found objects with considerable material research and processes to complicate any understanding of what may constitute an artwork.

*Saturn is so beautiful* is a slip cast shell-like form containing shimmery pigment and tobacco balanced atop a radiator. Gently cradled by the fins of the radiator, a quiet cohesion becomes apparent. *Bangs around without the light on, furniture to get things right on* is composed of glass marbles atop a table. Some are found marbles and others hand-shaped by the artist, some have bubbles in them, others dichroic material. The marble constellation is determined by pre-existing holes in the table's old and weathered surface – a minimal intervention resulting from sustained consideration.

*FRIENDS flowers* (season 4, episode 9), is a reproduction of an image from the popular sitcom. Immediately adjacent is a second work, *Untitled (constellation)*, a tabletop hung like a painting. A concentration of small holes can be seen to the right of its surface – perhaps this was the side on which the previous user stood when using the table. The scale of *FRIENDS flowers* was informed by its pairing with *Untitled (constellation)*. By upscaling the image, the vase of flowers is blown out of focus, zeroing in on the noise of television and of perception generally. *Untitled (constellation)* acts as a counterpoint to this noise, the pairing encouraging a reading of similarity from two seemingly disparate images.

Top: Beth Maslen, *Untitled (constellation)*, 2020, found object, and *Bangs around without the light on, furniture to get things right on*, 2020, table, glass. Right: *Bangs around without the light on, furniture to get things right on* (detail), 2020, table, glass.



# Lisa Myeong-Joo NSW

53

## University of New South Wales

## Fine Arts Honours

Lisa Myeong-Joo, *Between Mother and Moving is a Mountain Range*  
(detail), 2020-ongoing, Clover flowers.





Lisa Myeong-Joo, *Between Mother and Moving is a Mountain Range* (detail), 2020—origing, Clover flowers.

Lisa Myeong-Joo connects personal narrative, material and gesture into installation, performance and text-based work. Her approach allows the ordinary and ubiquitous to be transformed into poetic mediums that are reworked and recontextualised in search of meaning. Documenting the shifting forces of opposites, her practice often attempts to inhabit the space between things.

*Between Mother and Moving is a Mountain Range* explores the inconclusive process of grief through the experience of being both an artist and a daughter. The site-specific installation, a large-scale living commemoration made of flower chains, was gathered and assembled daily. The work presents a response to an all-encompassing loss and the necessity of mourning together. Sparked by the artist's incidental noticing of the translation of 'mountain range' found between 'mother' and 'moving' within an English-Korean dictionary, she was led to consider the metaphor of moving and wandering as a way to consider her grief. The use of flowers to create the work is a reflexive critique of impermanence, of surrendering to change not only within the seasons but through the continuing lifespan of the artwork itself. This slow process of looking, finding and making is an alternative way to speak about death by bringing awareness to the fact that mourning demands time, labour and creative tools that can and should be shared.



# Natasha Nielsen WA

57

## North Metropolitan TAFE

## Advanced Diploma of Visual Arts

Natasha Nielsen, party gods (i) and (ii) (detail), 2020, mixed media





Left: Natasha Nielsen, *party gods (i) and (ii)*, 2020, mixed media.  
 Right: *anti party (ii)*, 2020, digital photograph.



Natasha Nielsen's conceptual focus is on the home in times of illness and isolation. She is interested in how the home can become a liminal space to create strangely altered realities. During times of personal illness when she could not leave the house, the home became a threshold or transitional space, akin to a waiting room. In 2020, Nielsen's 30th birthday occurred during the lockdown. The idea of a 'non-party' came about after she invited 500 friends on social media to not attend her birthday.

*party gods (i) and (ii)* stand together, waiting under a sea of ghostly black party hats in a mutual dialogue of darkness and light, as they wait to receive the approaching audience. The figures represent the artist's mental state during the lockdown when feelings of despondency were resolved using humour as a means of coping. In *anti-party (ii)*, Nielsen sits expressionless at her kitchen table, alone. Created using a self-timer on her phone, the work responds to the restrictions and lack of stimulation of forced isolation, affirming with humour the social nature of life. In this way, Nielsen's practice discloses the inner darkness and anxiety that she and others have experienced during the pandemic, yet with a layer of humour and self-deprecation.

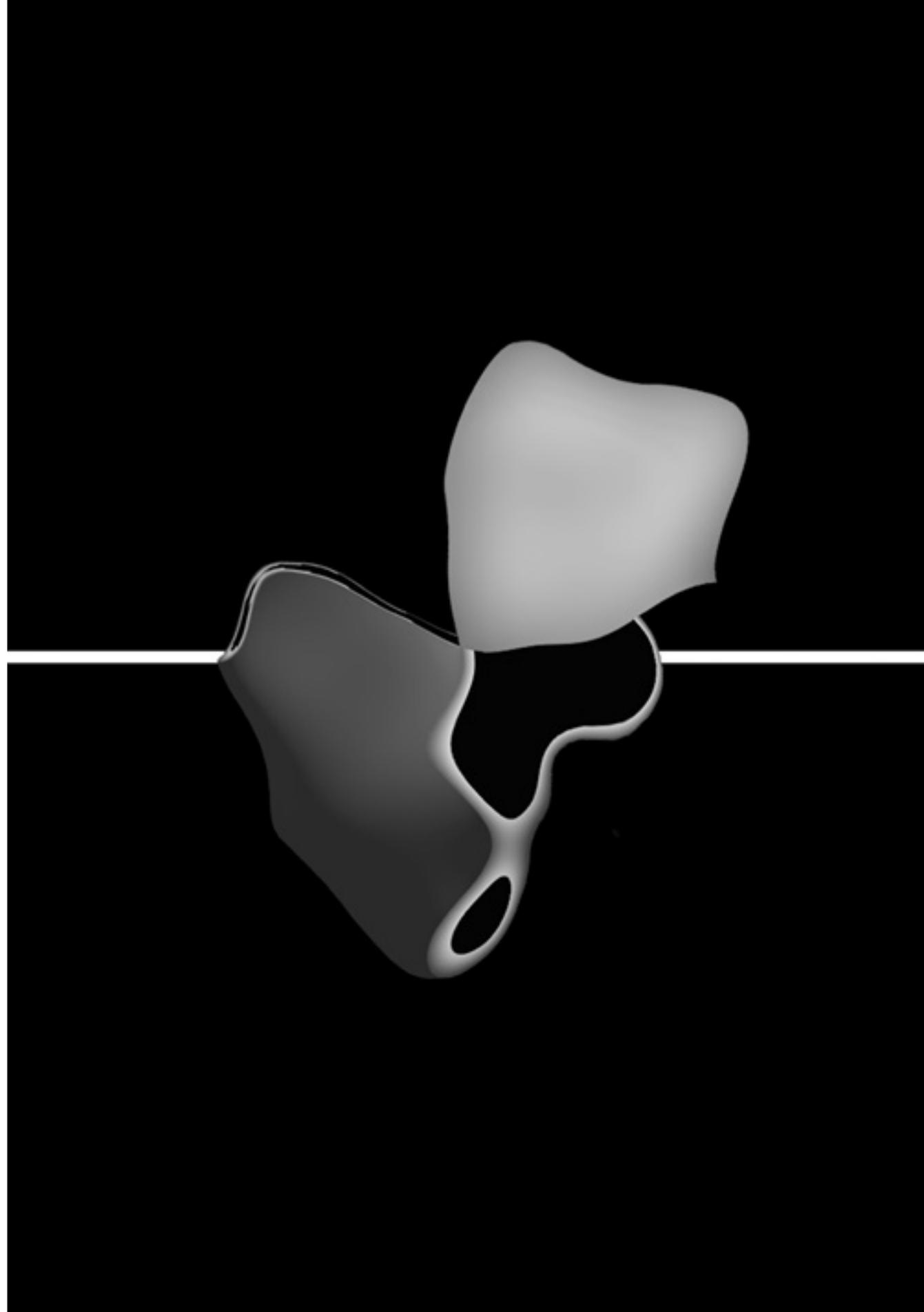
# Michella Nudelman VIC

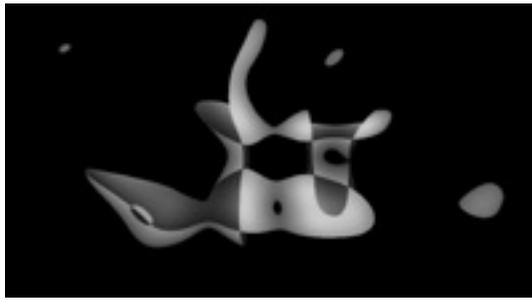
61

**RMIT  
University**

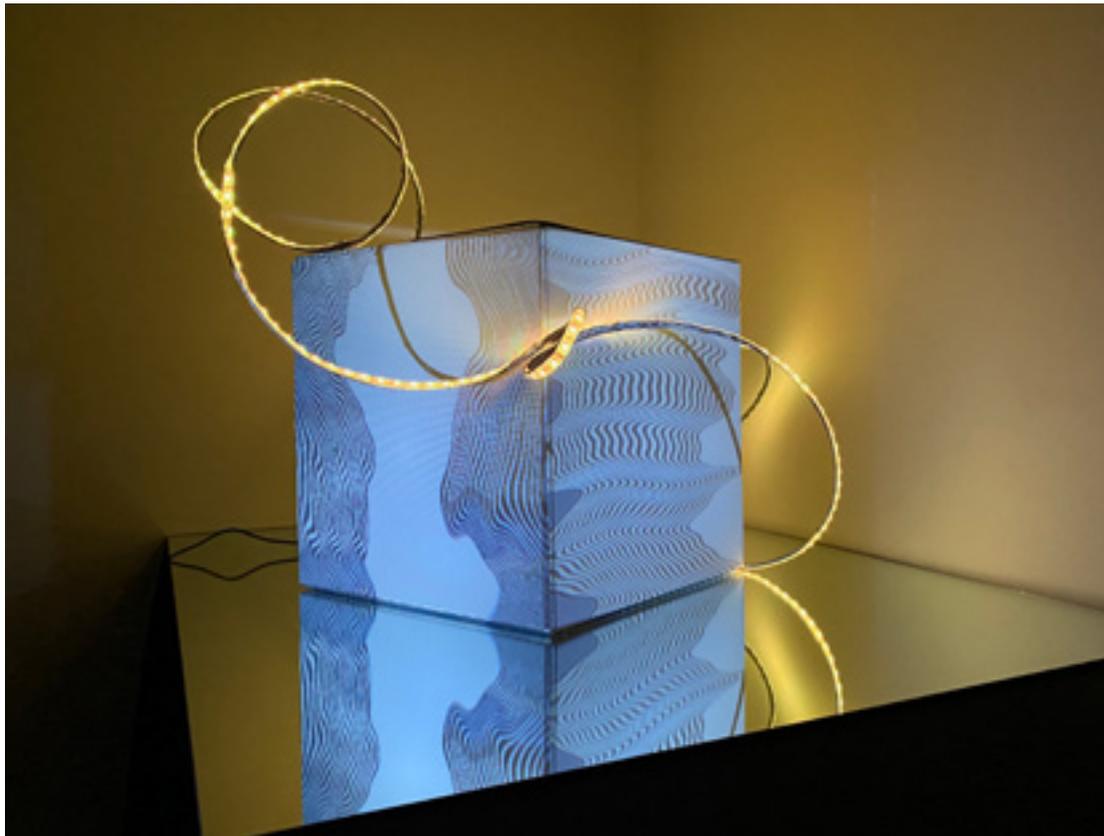
**Bachelor  
of Arts  
(Fine Art)**

Michella Nudelman, Cross phase (still), 2020, AV digital video.





Top: Michella Nudelman, *Cross phase (still)*, 2020, AV digital video.  
Bottom: *Synchro phase (still)*, 2020, AV video.



Michella Nudelman is an audio-visual artist who works to understand the role of sensation in mediating our perception of the past, present and future. Her works are informed by quantum theory and the application of wave-particle behaviour. The quantum world of particles reveals a pattern of geometry embedded in matter and atoms, illustrating a unique language of shapes, curvatures and lines. As our senses alone cannot perceive these phenomena, through her work Nudelman hopes to reveal this rhythmic energetic flow of matter to the naked eye.

Nudelman's works use animation and audio-visual techniques to model the transformative cycles that occur in nature, capturing the energetic forces that move between media technologies and flow through our bodies. In her work, she observes how our minds and bodies respond to exposure to high-energy systems of light and sound. With a particular focus on the movement of the eyes when tracking a moving object, and the synchronisation that occurs between our body and an external source such as sound and rhythm, Nudelman's works lead to a re-evaluation of the body's sensory limits. It is through these sensations that Nudelman's work can mediate our experience with the immaterial and elusive world of particle behaviour. All life evolves, unable to escape the constant flux of temporality.

# Joshua Ophel ACT

65

## Australian National University

## Bachelor of Visual Arts (Honours)

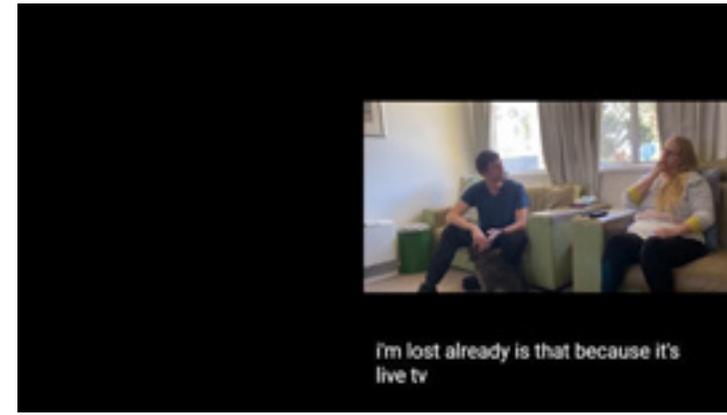
Joshua Ophel, *Interpreting the News (still)*, 2020, digital video.





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Joshua Ophel, *Interpreting the News* (still), 2020, digital video.



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Joshua Ophel engages video, interview and collaboration to examine dialogue as a site of performance of identity and power relations. Through these forms, he deploys reflexive listening and interpreting to navigate the spaces between Auslan and English. His recent video works bear witness to the dynamics between languages and culture from the position of a child of Deaf adults. In his work, Ophel intersects practices of interpreting and socially engaged art to critically consider forms of access and representation.

*Interpreting the News* documents a reflection on the experience of being interviewed for National TV. A mother and her son debrief together, sharing a viewing of the broadcast, which prompts responses of pride, discomfort, laughter and confusion. The conversation that emerges on the couch retraces the interview and expands on the Deaf perspective. Distinct forms of interview contrast, and through dialogue the sidelined voice can interject. The work develops an asymmetry in audio and text, constructing barriers of delays and misunderstanding to share the experience of unreliable auto-captions. By complicating the translation, the work invites the viewer to consider the significance of accessibility and the consequences of exclusion. To challenge the brief consideration of Deafness offered by news media and address the domestic landscape of cultural exchange, *Interpreting the News* amplifies the Deaf voice and imagines a form of dialogue with television in the home.

**Harrison  
Riekie  
WA**

69

**University  
of Western  
Australia**

**Bachelor  
of Design  
(Fine Arts  
and English  
Literature)**

Harrison Riekie, *Hidden Vista (detail)*, 2020, photographic print.  
Photo: Pascal Hutchinson.





Harrison Riekie works predominantly within the landscape, subtly manipulating the soil to question the value of current communication systems and the methods of distributed information. Riekie works in places of transition, in durational and temporal displays of large-scale ecological manipulation. His work depends on aerial perspective, which ties the inconspicuous nature of the act against its scale and placement in consideration of human intervention.

*Hidden Vista* is an exploration into current communication systems, commenting on the speed of distributed information in our hyper-simulated society. The QR code exists in a digital realm, in a language that is unbeknown to humans. Just as one negotiates barriers through disconnections of language, geographical distance and cultural segregation, the QR gives rise to a universal form of communication, but one that is not readable in the human domain. The work rests in a place of transition, amongst industrial development, a signifier of human intervention and transaction. The surface of the earth is delicately touched, in a durational display of temporal ecological manipulation. The soil then finds its course and dissipates, accentuating impermanence through subtle labour, commenting on the transience of place. The work can only be seen from an aerial perspective, commenting on ideas of sovereignty and surveillance.



# Yul Scarf NSW

73

## National Art School

## Bachelor of Fine Arts

Yul Scarf, *Homebuilder Scheme (new build or renovated)*, 2020.  
Sydney sandstone, convict bricks, television monitor. Photo: Peter Morgan.





Left: Yul Scarf, *This Remains 100% Aboriginal Land*, 2020, commemorative ceramic plate. Right: The Department of Home Affairs, printed onto ceramics by Yul Scarf, *COLONIAL VIRUS*, 2020, ceramic poster. Photos: Robin Hearfield.

Yul Scarf is a multi-disciplinary artist motivated by radical political change. Scarf uses their practice to materialise queer politics, solidarity and humour and often works collaboratively to develop their themes and imagery. Through the medium of ceramics, Scarf interrogates the role of clay in processes of colonisation, allowing unceded earth, remnants of the early colony and contemporary culture to blur. In the space between the precarity and fixedness of ceramics, deeper truths about settler colonial Australia materialise.

Most recently Scarf has responded to calls from the Gweagal-Bidjigal Tribal Elders Council to mark the 250th anniversary of First Nations resistance to ongoing colonial practices on this continent. The resulting commemorative objects compel audiences to re-envision the structures we inherit and the futures that are possible in the ruins. Referencing the Morrison government's 2020 economic stimulus program, *HomeBuilder Scheme (rebuild or renovate)* is a monument that declares its own instability. On top of a bed of 200-million-year-old Sydney sandstone sits a hastily constructed tower of colonial bricks. *2020 (Still Digesting)* is a series of plates decorated with QR codes that link viewers to artworks and articles resisting monumental racism. The back of each plate echoes the property mark of milk and beer bottles to state, 'This Remains 100% Aboriginal Land', speaking both to the clay of the plate and to the continent more broadly.



# Natalie Quan Yau Tso NSW

77

## University of New South Wales

## Bachelor of Fine Arts (Honours)

Natalie Quan Yau Tso, *Peeling*, 2020, glue, salt, hair, water, cleaning detergent, acrylic paint, wires.



Natalie Tso creates sculptures, installations and performances, using bodily memories as a means to process and ultimately survive trauma. She employs intimate materials including hair and salt and processes them into new formations that she calls 'skins.' Through participatory performances, she produces and engages with these skins, before transforming the material residue into sculptures. As a Hong Kong-Australian woman, Tso engages in performative acts of cleansing, hair-cutting and peeling to reclaim cleansing from the warfare of cultural erasure and assimilation, both in Hong Kong and Australia. Hinged upon a precarious balance between love and fear, remembering and forgetting, survival and grief, her practice aims to reshape intimate and political relationships by mediating internalised pain within a public space.

*Peeling* is an installation of multiple 'skins,' a newly formed materiality created from glue, paint, salt, cleaning detergent and water. The material is bred from intimate acts of participant confessions to the artist. Wet, draped, hung and stretched, these bodily-painterly residues embody the poetic act of peeling as an attempt to remove trauma from the body. Each skin changes according to its climate and surroundings, mirroring the healing journey of each wound. In the gallery, the new skin converses with older skins to evoke a remembered past and straddles across the bare bones of ingrained intergenerational trauma. This poignantly liberating yet painfully commanding force mediates into the public space to visualise a survival of trauma in an attempt to remake the future.



Natalie Quan Yau Tso, *Peeling*, 2020, glue, salt, hair, water, cleaning detergent, acrylic paint, wires.

# Michael Giusanga Tuhanuku NSW

## Monash University

### Bachelor of Fine Arts (Visual Arts)

Michael Giusanga Tuhanuku, *Taku Tangatupu'a*, 2020, text on paper, moenga.



Michael Guisanga Tuhanuku is a Polynesian man from the Solomon Islands, living and working on the unceded sovereign lands of the Wurundjeri People of the Kulin Nation. *Taku Tangatupu'a (My Story)* explores the political, social, spiritual, cultural and artistic observations of a man of the Tongaba clan from Mungiki, Solomon Islands through a spoken word format of storytelling. Bringing together this array of themes and influences is used as a way for Tuhanuku to process the history of his island home and its context in today's geopolitical landscape, as well as how this history melds into his own lived experiences. Through storytelling, Tuhanuku wishes to share experiences that he wishes he had access to when growing up.

Using projections to create visuals inspired by traditional Avaiki motifs from his homelands, Tuhanuku's spoken word is also presented in text form on paper reproductions of a tapa cloth, a traditional barkcloth that has been in his family for generations. Presented alongside a moenga, a traditional sleeping mat, Tuhanuku's installation centres family and culture whilst exploring the ongoing importance of these cultural practices into the future.

Top: Michael Guisanga Tuhanuku, *Taku Tangatupu'a*, 2020, text on paper.  
Bottom: *Taku Tangatupu'a* (still), 2020, digital video.



**Grace Ware  
VIC**

**Art Academy  
Gippsland,  
Federation  
University  
Australia**

**Bachelor  
of Fine Arts**

Grace Ware, *Something around co-existing (still)*, 2020, digital video.



As a regional artist, Grace Ware's work is naturally attentive to ideas around identity, community, and belonging. Their practice is embedded in the attempt to establish an existence within a heteronormative system while navigating disorientation and the politics of queer divergency. Ware uses performance to establish an animated relationship with objects in space. They work to disrupt existence to provide a space that encourages openness to queer identity, body, and community. The queer objects inhabit this space, revealing how our identities can take shape through repetitive, learnt and habitual heteronormative actions. Through disruption, Ware encourages the deconstruction of heteronormative attitudes and behaviours in a way that gives us hope for collective liberation and healing.

*EXISTEXIST* is a collection of works that together form a 'community', incorporating exploratory performance videos and photographs, sound, and installation objects. Each work navigates a sense of agency with uncomfortable orientations, playing and experimenting with the movement of objects to discover their agency. As the viewer becomes aware of the individuality of each object, we come to understand our own unique experiences of existing as bodies within a space. In this way, Ware encourages the viewer to question, 'is the environment queer to me, or am I queer to the environment?'

Left: Grace Ware, *Find a place to sit*, 2020, digital print.  
Right: *EXIST IN EXISTING*, 2020, digital print on banner fabric.



**Eli  
Waters  
NSW**

89

**Southern  
Cross  
University**

**Bachelor  
of Art and  
Design**

Eli Waters, *Bruta*, 2020, acrylic on canvas, cloth tape, wood board. Photo: Marian Tubbs.



Eli Waters  
NSW



Left: Eli Waters, *My dad was the same*, 2020, acrylic on canvas, cloth tape, wood tape, wood board.  
Right: *Untitled (Two Figures and Nails)*, 2020, acrylic on canvas, cloth tape, wood board. Photos: Mia Zapata.

Eli Waters creates challenging allegorical images engaging with trauma and mental health. His practice is currently concerned with expressing the human experience in mental illness and trauma, including how we might find temporary solace in the cathartic creation of art. Waters paints expressive figures, constructed of painterly flesh verging on physical and emotional collapse. His work explores the mediums of painting, printmaking, drawing, collage, and mixed media concerning expressionist movements of the past and contemporary painting practices.

Eli Waters' body of work *The Derelict Whimsical* is a series of paintings depicting allegories of trauma through intense characters and their interactions with one another and their environment. These figures vary in appearance and attitude, creating a new dynamic between the viewer and each work. Some of his paintings earnestly embody their agony to achieve catharsis, while others comfort you by contrasting the grim nature of the image with fantastical cheek and naïve colours. The stories within each work are deliberately ambiguous, encouraging the viewer to conclude their own narrative around the work.



**Elle  
Wickens  
NSW**

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**National  
Art School**

**Bachelor  
of Fine Arts**

Elle Wickens, *Cake*, 2020, placenta, resin. Photo: Peter Morgan.



Elle Wickens is a painter and installation artist whose primary artistic concerns are materiality and language. Having practiced as a birth photographer for five years, Wickens has repeatedly witnessed both the physical and creative force of birthing women and from this arose a desire to bring the materiality of birth and motherhood into contemporary art practice. Wickens is interested in the birthing body as a site of abjection, where the distinction between self and other breaks down through intense physical and psychological connections between mother and child. In her work, Wickens uses physical materials such as breastmilk and placenta to create aesthetically pleasing works to change perceptions of these materials, asking the viewer to confront the discord inherent to motherhood and how we understand the birthing body.

*The Language of Birth* is a body of work using bodily matter and fluids cast in resin and shaped into familiar objects. *Mother's Milk* consists of 132 casted chicken eggs made of breastmilk, pigment and resin. This work is an investigation into breast milk and its ability to be a vehicle for both disgust and beauty simultaneously. *Engorge* and *Transition* began with a series of ink drawings made in 1-2 seconds, an unconscious, primal act echoing the state in which the birthing body exists during labour. These drawings are then expanded upon into a larger work using water on untreated linen. *The Form* is a functioning cyclical fountain made of cast breastmilk and resin that pumps breastmilk from the tip of the banana into the dish. Each of these objects become a conceptual vehicle in creating a reconstruction of experience for the viewer that challenges their preconceived notions of birth and women's bodies.



Left: Elle Wickens, *The Language of Birth* (exhibition view), 2020, mixed media.  
Right: *Mothers Milk*, 2020, breastmilk, pigment, resin. Photos: Peter Morgan.



**Hope Yates  
NSW**

**Sydney  
College of  
the Arts,  
University  
of Sydney**

**Bachelor of  
Visual Arts**

Hope Yates, *Courbet Chair*, 2020, wood, acrylic paint. Photo: Ian Hobbs



Hope Yates is a painter and installation artist. In her practice, she interrogates aspects of the 'art world' to subvert understandings of high and low art and encourage audiences to consider issues of worth, value, and possession. Using object-based painting, she creates installations where rejected or disposable objects are altered and detached from their original function. Appropriating images of high art including works from Impressionists and Old Masters, she seeks to illuminate the inherent biases of the art world to challenge preconceptions of value and mediocrity.

Exploring the place of art in the age of mechanical reproduction, Yates considers the impact of modern experiences, such as buying a pair of socks with the Mona Lisa's face printed on them. With an antagonistic sense of humour combined with an acidic evocation of sinister imagery, the work endeavours to hold the art world accountable for its self-indulgence and exclusivity, challenging perceptions of what makes an artwork valuable or worthy of praise.



Left: Hope Yates, *Blue Boy*, 2020, glass, acrylic paint.  
Right: *Pope Rug*, 2020, rug, acrylic paint. Photos: Ross Duggan.

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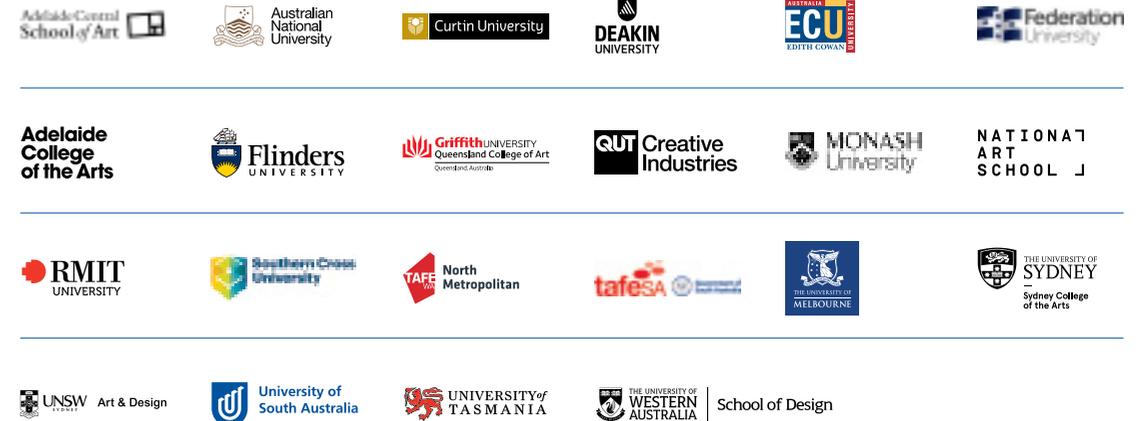


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Hatched 2021  
National Graduate Show  
08 May – 11 July

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