

PICA

Perth Institute of Contemporary Arts

LOVE

IN

BRIGHT

Salon

Vernissage

LANDSCAPES

7-10pm

Saturday, 24 July 2021

PICA SALON VERNISSAGE

Perth's signature art event and the highlight of PICA's annual donor calendar. Available to 200w of PICA's closest supporters, it's a unique celebration of contemporary art, music, food, drink and fashion and an opportunity for donors to begin or grow their art collections.

This year's event will launch the exhibition *Love In Bright Landscapes*, curated by Annika Kristensen.

Artworks featured in this catalogue are exclusively for sale to PICA ART1000 donors and above, and sales open at the Salon Vernissage on Saturday 24 July 2021 at 7pm. In keeping with PICA's commitment to supporting artists in as many ways we can, all sale proceeds from works go directly to the artists who created them.

To join us at this much anticipated celebration and add one of these specially curated works to your collection, become an ART1000 donor and secure yourself two tickets to PICA Salon Vernissage.

Sign up at pica.org.au/support or contact philanthropy@pica.org.au to learn more about PICA's award-winning donor program and how your donation will make a tangible difference to the lives and careers of artists.



Photo: Mia Mala McDonald

ABOUT THE CURATOR

Annika Kristensen is Senior Curator at the Australian Centre for Contemporary Art (ACCA), where she has curated recent exhibitions including Haroon Mirza: The Construction of an Act (2019); The Theatre is Lying (with Max Delany, 2018-19); Eva Rothschild: Kosmos (with Max Delany, 2018); Unfinished Business: Perspectives on art and feminism (with Paola Balla, Max Delany, Julie Ewington, Vikki McInnes and Elvis Richardson, 2017–18); Greater Together (2017); Claire Lambe: Mother Holding Something Horrific (with Max Delany, 2017) and NEW16 (2016).

Previously the Exhibition and Project Coordinator for the 19th Biennale of Sydney (2014) and the inaugural Nick Waterlow OAM Curatorial Fellow for the 18th Biennale of Sydney (2012), Annika has also held positions at Frieze Art Fair, Artangel, Film and Video Umbrella, London; and The West Australian newspaper, Perth. Annika was a participant in the 2013 Gertrude Contemporary and Art & Australia Emerging Writers Program and the recipient of an Asialink Arts Residency to Tokyo in 2014. She holds a MSc in Art History, Theory and Display from the University of Edinburgh and a BA in Arts/Communications from the University of Western Australia.

[Hear Annika talk about *Love In Bright Landscapes* here](#)

Los Angeles is the greatest City-on-the-Shore in the world; its only notable rival, in fact, is Rio de Janeiro ... and its only rival in potential is, probably, Perth, Western Australia.

– Reyner Banham, *Los Angeles: The Architecture of Four Ecologies*, 1971

‘We tell ourselves stories in order to live’ writes Joan Didion in the now famous opening lines of her book *The White Album*, a collection of essays that attempt to describe the social and political scene in California in the late 1960s. Such stories – recounted anecdotally, broadcast publicly, or promulgated culturally through literature, film and song – help to shape personal mythologies, local folklore, and contribute to defining a sense of history and place. What is the role of the artist in propagating, interrogating or subverting these narratives, and how can art contribute to shaping or reflecting the character of a city, time or place?

Love in Bright Landscapes takes its title from the name of a 1986 album by former, now cult, Perth band *The Triffids* – a group that has contributed much to the city’s narrative of wide-open roads, treeless plains and the relentless heat of a long, dry Perth summer. But this evocation of love – and with it the possibilities and pitfalls of infatuation and romanticisation – in a landscape stretched out beneath an expansive bright sky, might equally apply to an understanding of Los Angeles, a city that itself has long been steeped in lore and myth. As such, this exhibition considers Perth and Los Angeles as comparative case studies, bringing together a selection of artworks

made in reference to the characters, qualities and topographies of the two west coast cities.

Despite their inherent differences – in industry, scale, population, politics, public perception and self-image – and the distinct independent cultures of each city, Perth and Los Angeles share several commonalities, from indigenous and colonial histories to natural resource booms, sprawling suburbia, car culture, blazing sunsets and seamy underbellies. Frontier cities, bordered to the west by ocean, and separated from the east by desert, mountains and plains, both have a sense of freedom and of being self-contained, yet also remote and isolated. Being defined in opposition to larger, more established cities – as Los Angeles is to New York, and Perth to Sydney or Melbourne – creates a sense of adolescence; a perception of young cities still in search of themselves, all the while quietly, determinedly, knowing exactly who they are.

Through the work of artists living, working, hailing from, or passing through both cities, *Love in Bright Landscapes* explores the possibilities of contemporary art in contributing to these ongoing stories of identity, purpose, presence and place in the cities of Perth and Los Angeles.

ARTISTS

CARMEN ARGOTE

JACK BALL

KEVIN BALLANTINE

EMMA BUSWELL

GEORGE EGERTON-WARBURTON

TEELAH GEORGE

CASS LYNCH

LAURE PROUVOST

ED RUSCHA

MEI SWAN LIM

MARTINE SYMS

LISA UHL

BRENDAN VAN HEK

STERLING WELLS

CARMEN ARGOTE

Born 1981 in Guadalajara, Mexico

Lives and works in Los Angeles

Carmen Argote is a multidisciplinary artist whose practice frequently engages with the site in which it is made, pointing to the body, class, and economic structures in relationship to the architecture as well as to personal history.

Recent solo exhibitions have been held at Commonwealth and Council, Los Angeles (2020); Clockshop, Los Angeles (2020); Visual Arts Center, University of Texas, Austin (2020); New Museum, New York (2019); PAOS, Guadalajara, Mexico (2019); Ballon Rouge Collective, Istanbul, Turkey (2019) and New York (2018); and Instituto de Visión, Bogotá, Colombia (2018). Argote's work is held in the collections of Hammer Museum, Los Angeles; Los Angeles County Museum of Art, CA; and Museum of Contemporary Art, Los Angeles.

Argote is represented by Commonwealth and Council, Los Angeles and Instituto de Vision, Bogota.

ABOUT THE WORK

Carmen Argote's diverse and multidisciplinary artistic practice is informed by the action of walking, a process that puts the artist's body into direct scale and relationship with the surrounding city, and allows for the contemplation of ideas including class, consumption, home and place.

Last Light (2020) was filmed while walking through the artist's hometown of Los Angeles during the first wave of the global COVID-19 pandemic.

Combining video and still images of a recently evacuated Los Angeles, *Last Light* captures imagery of a surreal and silent city, devoid of cars, pedestrians and signs of human life. Through an intimate voice-over a narrator reflects on feelings of vulnerability and betrayal, and muses on the future – envisaging a forever-changed city in the period ahead.



Carmen Argote
Last Light, 2020
digital film
12:00 mins

Courtesy the artist and Commonwealth
and Council, Los Angeles

\$10,366.72
Edition 2 of 5

JACK BALL

Born 1986 on Darramuragal Country/Sydney
Lives and works in Boorloo/Perth

Jack Ball works with photography and collage to create performative and intimate imagery.

They have been part of exhibitions such as the pleasurable, the illegible, the multiple, the mundane, Artspace, Sydney (2021); *New Matter: Recent forms of Photography*, Art Gallery of New South Wales, Sydney (2016), *Primavera*, Museum of Contemporary Art Australia, Sydney (2013) and *Here&Now17: New Photography*, Lawrence Wilson Art Gallery, Perth (2017). Ball's work is held in the collections of the Art Gallery of New South Wales, Art Gallery of Western Australia, University of Western Australia and Artbank. They completed an MFA at RMIT in 2012 and a PhD at Curtin University in 2021.

ABOUT THE WORK

Jack Ball's *Night diver* (2021) continues the artist's ongoing interest in collage as an approach to trans and queer representation. For Ball, the 'messiness' afforded by collage forms a challenge to dominant ideas of order and stability; a metaphor for trans and queer representations that are in the process of undoing and re-making, which do not seek resolution or adhere to popular ideas of authenticity.

Slumped across two aluminium framing devices, a layered selection of intensely saturated colour photographs – un-uniform in size, stretched and distorted – are brought into dialogue with one another. Their subjects include both bodies and landscapes, shot from a distance or otherwise in imitate close-up, on both high-res digital and grainy analogue film. Some forms appear familiar – outdoor plastic chairs, palm trees, suburban gardens – but are obfuscated by a blurry depth of field, crunchy film grain, or obscured by other imagery. *Night diver* thus gives visibility to a narrative or understanding of identity and place from an abstracted, queer perspective.



Jack Ball

Night diver (detail), 2021

installation with multiple inkjet prints on gloss and rag,
powder-coated aluminium pipes

110 x 330 cm (approx.)

Courtesy the artist and sweet pea, Perth

\$5,000

Editions 1-5 of 5 available



Jack Ball

Shower Scene 8, 2019

inkjet print on photographic rag

93 x 70 cm

Courtesy the artist and sweet pea, Perth

\$2,475

Editions 1 of 5 (framed)

\$1,980

Editions 2-5 of 5 (unframed)



Jack Ball

Tender, 2019

inkjet print on photographic rag

74 x 45 cm

Courtesy the artist and sweet pea, Perth

\$1,815

Editions 1 of 5 (framed)

\$1,540

Editions 2-5 of 5 (unframed)

KEVIN BALLANTINE

Born 1950 in Perth

Lives and works in Perth

Across his artistic practice, working primarily with photography, Kevin Ballantine has captured Perth's metropolitan beaches, the distinct landscapes of Western Australia's Great Sandy Desert, street scenes in Paris, and Easter processions through Sicilian villages, among many other subjects.

His work is represented in major public collections including The National Gallery of Australia, The Art Gallery of Western Australia, The City of Perth, The University of Western Australia and The City of Fremantle. In 2017 a major retrospective of Ballantine's work, *Kevin Ballantine Photographs 1986 – 2001*, was held at the Lawrence Wilson Art Gallery, Perth.

Ballantine's work, together with that of his artistic alter ego Arno Blax, are documented on the website arnoblax.com

ABOUT THE WORK

Following the dramatic victory of the Australia II team at the 1983 America's Cup, which had been previously held by the New York Yacht Club since 1851, Perth spent three years keenly preparing to host the defending series, which was held in Fremantle in 1987. Bankrolled by notorious local businessman Alan Bond, and widely anticipated as a significant event that would help put Perth on the global map, the 1987 America's Cup also led to the redevelopment of Fremantle, infrastructure projects such as Hillarys Boat Harbour and extensions to the Perth to Fremantle railway line, and the issuing of vehicle registration plates reading *WA: Home of The America's Cup*. While ultimately unsuccessful in the defence of the cup, Fremantle's hosting of the America's Cup has become one of the abiding legends of recent Perth history; an allegory for the city's ongoing cycles of boom and bust.

Kevin Ballantine's series *Cup City* (1983–87) captures the streets of Fremantle at this time, depicting the fashions, architecture and aesthetics of the day. Hindsight allows us to reflect upon the vast changes to the city over time, and also to consider sentiments that might remain the same. Ballantine's deadpan photographs depict a hopeful, but ultimately laid-back city, for which potential remains just out of sight, somewhere over the horizon.



Kevin Ballantine

Cup City (Rad Series) 1983 /4/01, 1983

black and white photograph

100 x 100 cm

Courtesy the artist and Joseph Landro

\$3,245

Edition 3 of 3 (unframed)



Kevin Ballantine

Cup City 09/01/1987/02/09, 1987

black and white photograph

100 x 100 cm

Courtesy the artist and Joseph Landro

\$1,870

Edition 3 of 5 (unframed)



Kevin Ballantine

Cup City 16/04/1987/27/18, 1987

black and white photograph

100 x 100 cm

Courtesy the artist and Joseph Landro

\$1,650

Edition 3 of 8 (unframed)



Kevin Ballantine

The Capri, 1987

black and white photograph

100 x 100 cm

Courtesy the artist and Joseph Landro

\$2,203

Edition 2 of 3 (framed)



Kevin Ballantine

Eats Stirling Highway, 1987

black and white photograph

100 x 100 cm

Courtesy the artist and Joseph Landro

\$2,203

Edition 2 of 3 (framed)



Kevin Ballantine

North Cottesloe, 1987

black and white photograph

100 x 100 cm

Courtesy the artist and Joseph Landro

\$1,708

Edition 3 of 8 (framed)

EMMA BUSWELL

Born 1991 in Perth

Lives and works in Perth

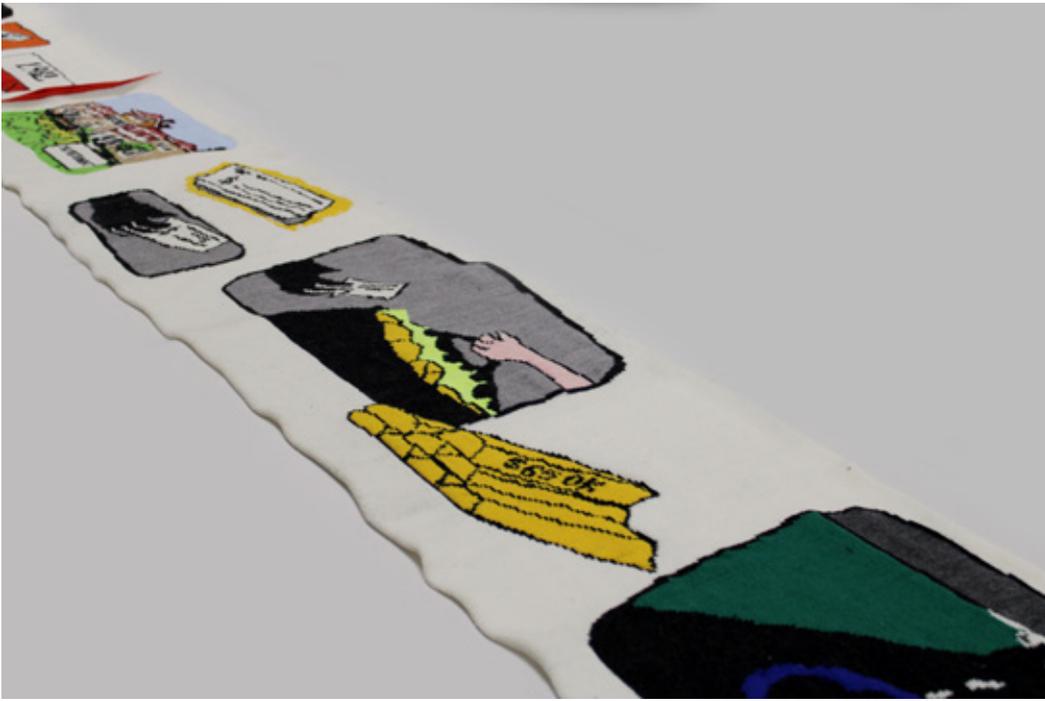
Emma Buswell is an artist, curator and designer fascinated with systems of government, economies and culture, particularly in relation to constructs of place, identity and community. Her current work takes its inspiration from the matrilineal hand craft and knitting techniques passed down from her grandmother and mother, as well as a contemplative investigation into the nature of kitsch, ephemera and national identities.

Buswell has run a variety of artist-run spaces across Perth and Fremantle and exhibited and curated exhibitions across Australia. Currently the Fremantle Arts Centre Print Award Coordinator, Buswell was resident at Fondazione Antonio Ratti, Como, Italy in 2011 and participated in the 2015 Australia Council for the Arts Venice Biennale professional development program. In 2020, Buswell's work was the focus of a solo exhibition at the Art Gallery of Western Australia and in 2021 she was an exhibiting artist as part of Perth Festival.

ABOUT THE WORK

Described by Emma Buswell as 'part Simpsons, part Bayeaux tapestry,' *Once Upon a Time in...* (2021) is an epic knitted scarf, documenting a timeline of infamous moments in recent Perth history, charted against the chronology of the artist's own lifetime.

Named in reference to Quentin Tarantino's 2019 film *Once Upon a Time in Hollywood*, a satirical re-imagining of Hollywood's Golden Age, Buswell's artwork likewise makes use of multiple and converging storylines – personal, social and historical – to portray a rich tapestry of interconnected events of both mythic and mystical proportions. Collected from family, friends, co-conspirators, internet forums and news clippings, the stories referenced in this work remain intentionally unverified by the artist, allowing for rumour and hearsay. Knitted as a scarf, and designed to encase, fold and loop in on itself, these moments of history touch, bringing stories from the past into the present day.



Emma Buswell

Once Upon a Time in..., 2021

hand-knitted yarn scarf

dimensions variable

Courtesy the artist

\$10,000



Emma Buswell

Once Upon a Time in... (the director's cut edition), 2021
commercially produced scarf

Courtesy the artist

\$200

Editions 1-40 of 40 available

GEORGE EGERTON-WARBURTON

Born 1988 in Kojonup, Western Australia
Lives and works in Melbourne

George Egerton-Warburton's work encompasses sound, smell, text, readymade objects, kinetic sculpture and painting.

Recent solo exhibitions include ‘,’ at Heide Museum of Modern Art, Melbourne (2019) and *Penal Café* at Shoot the Lobster, New York (2019). His work has been included in group exhibitions both in Australia and internationally, including at TarraWarra Museum of Art; Australian Centre for Contemporary Art, Melbourne; UNSW Galleries, Sydney; Monash University Museum of Art, Melbourne; and the National Gallery of Victoria, Melbourne.

ABOUT THE WORK

George Egerton-Warburton's *Raw Factory / Drugs / Echo no no no me* (2017–21) is a mixed-media installation engaging sight, smell and sound.

A reprisal of an earlier work, *Paddock Addiction* (2017), previously shown at Los Angeles gallery Château Shatto, the work centres around a handmade fountain joyously spurting forth pink foam. Despite its alluring bright colour, the substance signifies the highly toxic agricultural crop marker used to demarcate an area where pesticide has been sprayed. A reference to the agricultural histories of both the cities of Perth and Los Angeles, the fountain is also suggestive of the chemical dopamine, issuing ‘hits’ to the brain.

Raw Factory / Drugs / Echo no no no me also includes a mosaic depicting the black swan synonymous with Western Australia – a nod to DIY craft-practices, including the method used to construct Los Angeles' iconic Watts Towers – as well as found video footage. Here shown collectively as a cohesive installation, hierarchical distinctions between art, craft, industrial, handmade and found objects are intentionally broken down.



George Egerton-Warburton

Raw Factory / Drugs / Echo no no no me, 2017– 21

artist-framed mosaic (94 x 124 cm), found video, fountain
(Schabens super foam concentrate, Tracer hot pink foam dye,
truffle oil, plastic, air compressor, water), pond liner and metal fence
dimensions variable

Courtesy the artist and Sutton Gallery, Melbourne

\$4,000 (mosaic only)

TEELAH GEORGE

Born 1984 in Perth

Lives and works in Melbourne

Teelah George employs archives and collections as a point of departure and questioning within her practice, drawing on the parallel ambiguities between historical record and visual art.

George's work is held in several significant national collections including The Art Gallery of Western Australia; Museum of Contemporary Art Australia; Artbank; Monash University; The Cruthers Collection of Women's Art; and The University of Western Australia. Recent projects include *The boxer. Is the lover with the flower. Is the naked motif*, Gallery 9, Sydney (2020); *House Arrest*, Neon Parc, Melbourne (2020), *Here and Now: Material Culture*, Lawrence Wilson Art Gallery, Perth (2019); *The Weight*, Neon Parc (2019); and *Primavera 2017: Young Australian Artists*, Museum of Contemporary Art Australia, Sydney (2017).

ABOUT THE WORK

Laboriously stitched by hand, *Sky Piece, falling (Melbourne, Perth)* (2020–21), is the largest piece to date in an ongoing series of works by Teelah George that employ the methods and materials of embroidery and bronze in an attempt to represent the omnipresent, yet unfathomable, sky.

Made over many months in studios in both Perth and Melbourne, *Sky Piece, falling (Melbourne, Perth)* has been partially bleached through time spent outside beneath the late summer Perth sun. These material changes caused from exposure to natural light speak both to the unique quality and harsh nature of the Western Australian sun, as well as to the artist's ongoing interest in material vulnerabilities and ideas of representation, labour and time.



Teelah George

Sky Piece, falling (Melbourne, Perth), 2020-21

thread, linen, bronze

300 x 340 x 100 cm

Courtesy the artist and Neon Parc,
Melbourne and Gallery 9, Sydney

\$63,000



Teelah George

Sky Piece, sunset sample 1, 2021

thread, linen, bronze

60 x 54 x 3 cm (variable)

Courtesy the artist and Neon Parc,
Melbourne and Gallery 9, Sydney

\$5,500



Teelah George

Sky Piece, sunset sample 2, 2021

thread, linen, bronze

60 x 54 x 3 cm (variable)

Courtesy the artist and Neon Parc,
Melbourne and Gallery 9, Sydney

\$5,500

LAURE PROUVOST

Born 1978 in Lille, France

Lives and works in Brussels and London

A central theme uniting the dynamic artistic practice of Laure Prouvost – encompassing films, sculpture, sound, performance, site-specific and immersive installation – is language and communication, and thus, by extension, the inherent and imaginative possibilities of fictions and falsehoods; deviations and slippages; as well as translation and the transference of meaning between and across cultures.

Recent major solo exhibitions of Prouvost's work have been held at Kunsthal Charlottenborg, Copenhagen (2021); Kunsthalle Lissabon, Lisbon (2020); M HKA - Museum of Contemporary Art Antwerp (2019); Palais de Tokyo, Paris (2018); Witte de With Center for Contemporary Art, Rotterdam (2017); and Pirelli HangarBicocca, Milan (2016). Prouvost represented France at the 58th Venice Biennale in 2019, was the recipient of the prestigious Turner Prize in 2013 and won the MaxMara Art Prize for Women in 2011.

ABOUT THE WORK

Originally commissioned by Fahrenheit/FLAX Foundation, Laure Prouvost's *Lick in The Past* (2016) is the outcome of a residency undertaken by the French artist in Los Angeles in 2015. Employing tropes of Hollywood cinema, and embracing clichés of Los Angeles as a city, *Lick in The Past* is a mediation on life in the metropolis, in which a group of self-aware yet wistful young Americans fantasise about escape.

Filmed in Downtown Los Angeles, *Lick in The Past* is evocative of the sights, smells and sounds of the city, depicting iconic imagery – largely shot through a car window – of palm trees against blazing sunsets, the concrete bed of the Los Angeles river, and gridlocked freeways. Developed as a companion work to Prouvost's earlier film *We Will Go Far* (2015), which depicted the lives of adolescents in the idyllic French countryside, *Lick in The Past* elaborates upon themes of freedom, desire and coming of age, delivered as an ambiguous, dreamlike and non-linear narrative. *Lick in The Past* is accompanied by an original hip-hop track composed by LA-based producer WYNN – here also serving as a soundtrack for the broader exhibition.



Laure Prouvost

Lick in the past, 2016

HD video

8:25 mins

Courtesy of the artist and
Galerie Nathalie Obadia, Paris / Brussels

\$54,000

Edition 3 of 3

MARTINE SYMS

Born 1988 in Los Angeles

Lives and works in Los Angeles

Martine Syms has gained an international reputation for a practice that combines conceptual grit, humour and social commentary. With a rigorous, research-based practice across video, installation and performance, often interwoven with explorations into technique and narrative, Syms examines representations of blackness and its relationship to vernacular, feminist thought, and radical traditions.

Syms graduated with an MFA from Bard College, Annadale-on-Hudson, New York in 2017, following a BFA at The School of the Art Institute of Chicago in 2007. Recent solo exhibitions of her work have been held at Bergen Kunsthall (2021); Saint Louis Art Museum (2020); Secession, Vienna (2019); Art Institute of Chicago (2018) and Camden Arts Centre, London (2017). Syms is represented by Bridget Donahue, New York and Sadie Coles HQ, London.

ABOUT THE WORK

Martine Sym's two-channel video *A Pilot for a Show About Nowhere* (2015) forms part of an episodic series of work entitled *SHE MAD*, for which the artist employs the formula of sitcom television as a means of questioning representations of gender and race in American mass media and popular culture.

The film industry is a prosperous and important Californian export, with American film and television being widely consumed across the globe, propagating ideologically driven preconceptions about American life, that often erases the realities of the lived experience of diverse people and communities. In *A Pilot for a Show About Nowhere* Syms montages found imagery from films, television and the internet, alongside her own filmed footage, to trace a history of the representation of Black Americans on screen. Through the form of a television pitch, in which the artist plays herself, *A Pilot for a Show About Nowhere* loosely traces the narrative of a young woman in Los Angeles, trying to make it as an artist.



WHAT IS OPRAH'S FAVORITE SITCOM

Martine Syms

A Pilot for a Show About Nowhere, 2015

two-channel video, colour, sound

24:29 mins

Courtesy of the artist and Bridget Donahue, NYC

\$120,000

AP (available for sale)

LISA UHL

Language: Wangkajunga

Country: Kurtal

Born 1976 in Fitzroy Crossing, Western Australia

Died 2018 in Fitzroy Crossing

Ms Uhl was a Wangkajunga woman who lived all her life at Fitzroy Crossing in the West Kimberley area of Western Australia. Not uncommonly for people of her generation, Ms Uhl had never been to the country she had inherited from her ancestors. Her works, across paper, print, canvas, Perspex and sculpture, represent anecdotally acquired knowledge of the distinct landscape of Wangkajunga country, rendered in vibrant colour and to mesmerising effect.

In 2018, Ms Uhl sadly passed at a young age, yet her legacy continues through her incredible body of work and with the recognition given to her as a leading artist uninhibited by her physical limitations. Ms Uhl's work is held in several significant collections around Australia and was included in the recent major group exhibitions *Desert River Sea*, Art Gallery of Western Australia, Perth (2019); *The National*, Museum of Contemporary Art, Sydney (2019); *Untitled Room 1*, Hanging Valley Gallery, Melbourne (2016); *Pinakarriiluny Marnalunya Ngalimpakura*, ReDot Gallery, Singapore (2016); and *Mangkaja Arts 21 Year Anniversary*, Perth Institute for Contemporary Arts (2012).

ABOUT THE WORK

Across her prolific artistic career, Ms Uhl devoted her practice – almost entirely – to the repeated depiction of *turtutjarti* (walnut trees) and *kurrkapi* (desert oaks); trees from her ancestral homelands of the of Wangkajunga country on the edge of the Great Sandy Desert. While Ms Uhl herself spent her entire life in Fitzroy Crossing, stories of her country were passed down orally through her elders, including her mother Jukuja Dolly Snell, then translated visually by the artist into the distinct lines that characterise her colourful paintings.

Kurrkapi Trees (2018), picturing desert oak trees known for providing nectar and shade, was one of the last paintings completed by Ms Uhl before her passing. Unusually it depicts a horizon line, revealing sky above the treetops. While made in Fitzroy Crossing, the inclusion of this work within the context of this exhibition speaks to the idea of the city as a gateway to rich creative practices existing within surrounding and remote communities, as well as to the entwined, and often fraught, relationship between urban and regional contexts.



Lisa Uhl

Kurrkapi Trees, 2018

Atelier acrylic on canvas

90 x 120 cm

Courtesy of Mangkaja Arts Resource Agency

\$2,675



Lisa Uhl

Kurrkapi, 2016

Atelier acrylic on canvas

90 x 120 cm

Courtesy of Mangkaja Arts Resource Agency

\$2,675



Lisa Uhl T-shirts

Ladies:

XS, S, L, XL

Mens:

S, M, L, XL

Courtesy of Mangkaja Arts Resource Agency

\$50 ea.

STERLING WELLS

Born 1984 in New York, NY
Lives and works in Los Angeles

Sterling Wells' watercolours, created in the tradition of plein air landscape painting, depict neglected waterways and interstitial urban spaces in his hometown of Los Angeles.

Wells has had solo exhibitions at Night Gallery, Los Angeles; New Low, Los Angeles; LAMOA at Commonwealth & Council, Los Angeles; Vernon Gardens, Vernon, CA; Metropolitan Structures, Baltimore, MD; and Lana's, Brooklyn, NY. He has participated in group exhibitions at Real Pain, Los Angeles; EPOCH, Los Angeles; Night Gallery, Los Angeles; and American Medium, Brooklyn, NY. Wells received an MFA from Art Center College of Design, Pasadena, CA, a BFA from the Rhode Island School of Design, Providence, RI, and attended the Skowhegan School of Painting and Sculpture.

ABOUT THE WORK

Sterling Well's series of watercolour paintings were completed outdoors and in situ by the artist, depicting interstitial spaces around Los Angeles, including freeway on-ramps and urban waterways. Unlike the Impressionist tradition of 'plein air' painting, where artworks were often completed in a matter of hours, Wells has a lengthy and deep relationship with the communities and contexts in which he works, allowing his paintings to be informed by chance and the changing nature of the locations over time.

Wells' watercolours share a tension between nature and culture, depicting an ongoing battle between humans and their environment, that has continued from colonisation to the present day. Native California poppies are seen pushing up through areas of urban infrastructure, also scattered with human belongings and detritus; in another painting, the iconic Los Angeles River, with concrete walls, is littered with shopping trolleys beneath the distant shadow of power lines. Many paintings portray temporary shelters and the belongings of unhoused residents of Los Angeles – a population tragically increasing in the wake of the pandemic – who look to the margins and fringes for a peaceful place to live.



Sterling Wells

La Brea Poppies with Styrofoam Plate II, 2020

watercolour on paper

65.5 x 45.5 cm

Courtesy the artist

\$2,775



Sterling Wells

La Brea Poppies and TJ's Tent, 2020

watercolour on paper

66 x 45.5 cm

Courtesy the artist

\$2,775



Sterling Wells

Cowboy's Estate, 2021

watercolour on paper

70 x 49.5 cm

Courtesy the artist

\$2,795



Sterling Wells

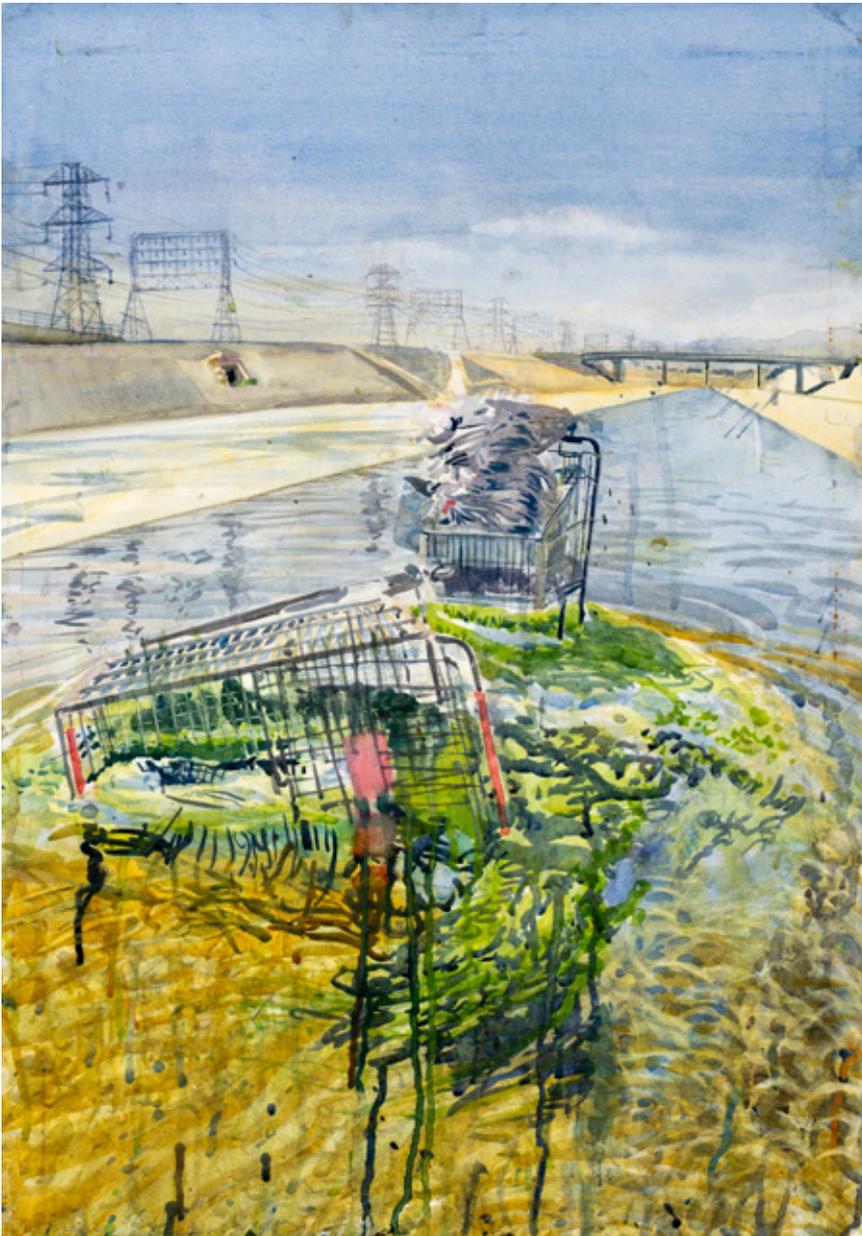
Elysian Hills Capri Sun, 2021

watercolour on paper

68.5 x 48.5 cm

Courtesy the artist

\$2,795



Sterling Wells

Los Angeles River Shopping Carts, 2021

watercolour on paper

70 x 49.5 cm

Courtesy the artist

\$2,795

PICA

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ALEX HOTEL

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