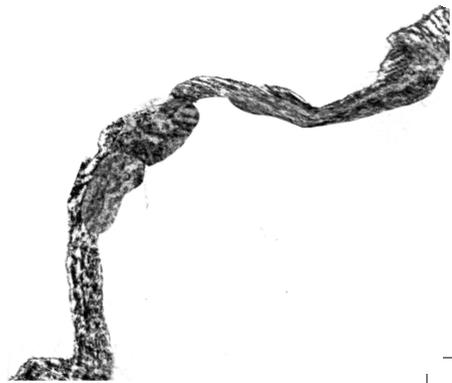
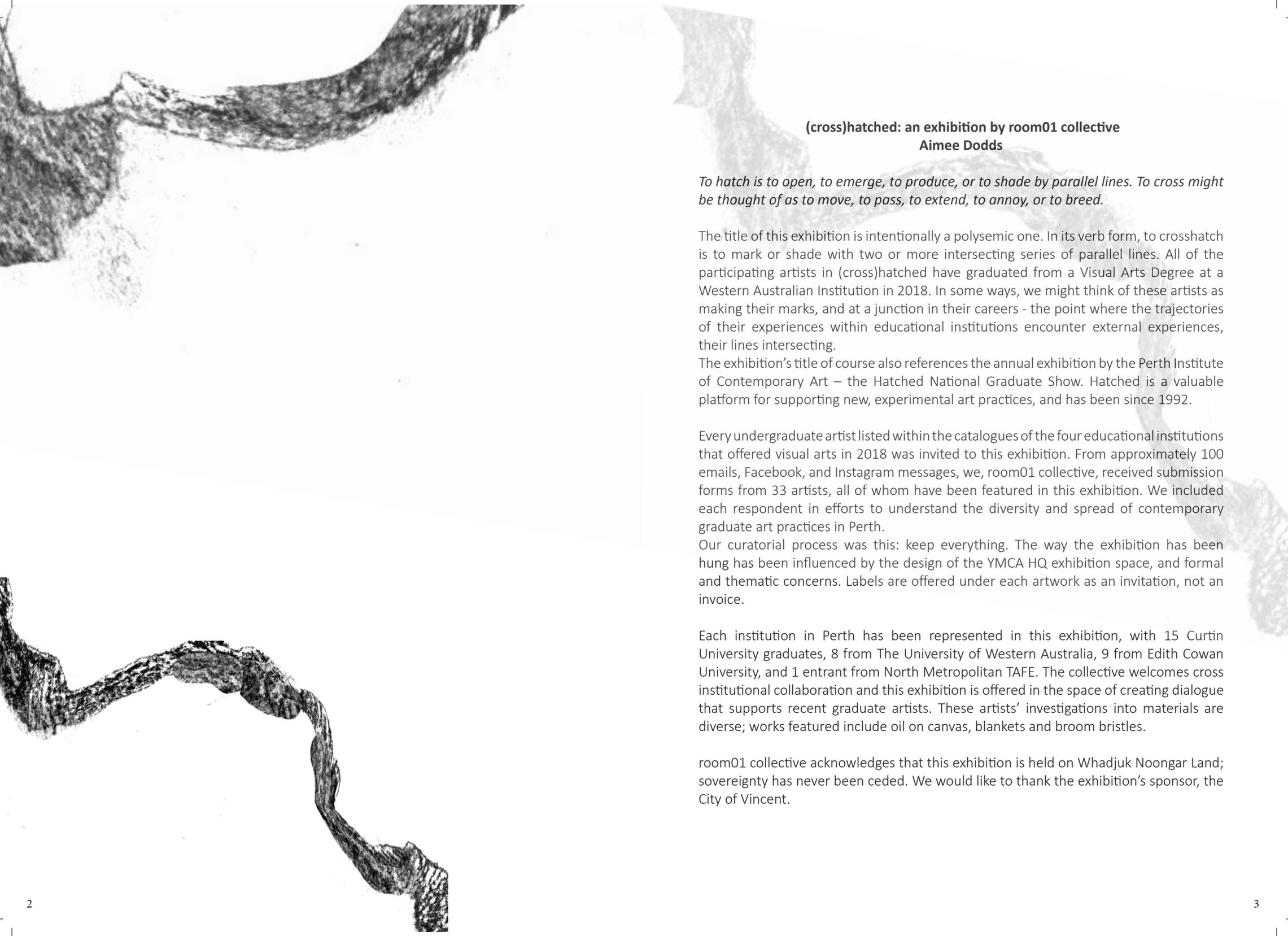


(CROSS)HATCHED





(cross)hatched: an exhibition by room01 collective
Aimee Dodds

To hatch is to open, to emerge, to produce, or to shade by parallel lines. To cross might be thought of as to move, to pass, to extend, to annoy, or to breed.

The title of this exhibition is intentionally a polysemic one. In its verb form, to crosshatch is to mark or shade with two or more intersecting series of parallel lines. All of the participating artists in (cross)hatched have graduated from a Visual Arts Degree at a Western Australian Institution in 2018. In some ways, we might think of these artists as making their marks, and at a junction in their careers - the point where the trajectories of their experiences within educational institutions encounter external experiences, their lines intersecting.

The exhibition's title of course also references the annual exhibition by the Perth Institute of Contemporary Art – the Hatched National Graduate Show. Hatched is a valuable platform for supporting new, experimental art practices, and has been since 1992.

Every undergraduate artist listed within the catalogues of the four educational institutions that offered visual arts in 2018 was invited to this exhibition. From approximately 100 emails, Facebook, and Instagram messages, we, room01 collective, received submission forms from 33 artists, all of whom have been featured in this exhibition. We included each respondent in efforts to understand the diversity and spread of contemporary graduate art practices in Perth.

Our curatorial process was this: keep everything. The way the exhibition has been hung has been influenced by the design of the YMCA HQ exhibition space, and formal and thematic concerns. Labels are offered under each artwork as an invitation, not an invoice.

Each institution in Perth has been represented in this exhibition, with 15 Curtin University graduates, 8 from The University of Western Australia, 9 from Edith Cowan University, and 1 entrant from North Metropolitan TAFE. The collective welcomes cross institutional collaboration and this exhibition is offered in the space of creating dialogue that supports recent graduate artists. These artists' investigations into materials are diverse; works featured include oil on canvas, blankets and broom bristles.

room01 collective acknowledges that this exhibition is held on Whadjuk Noongar Land; sovereignty has never been ceded. We would like to thank the exhibition's sponsor, the City of Vincent.

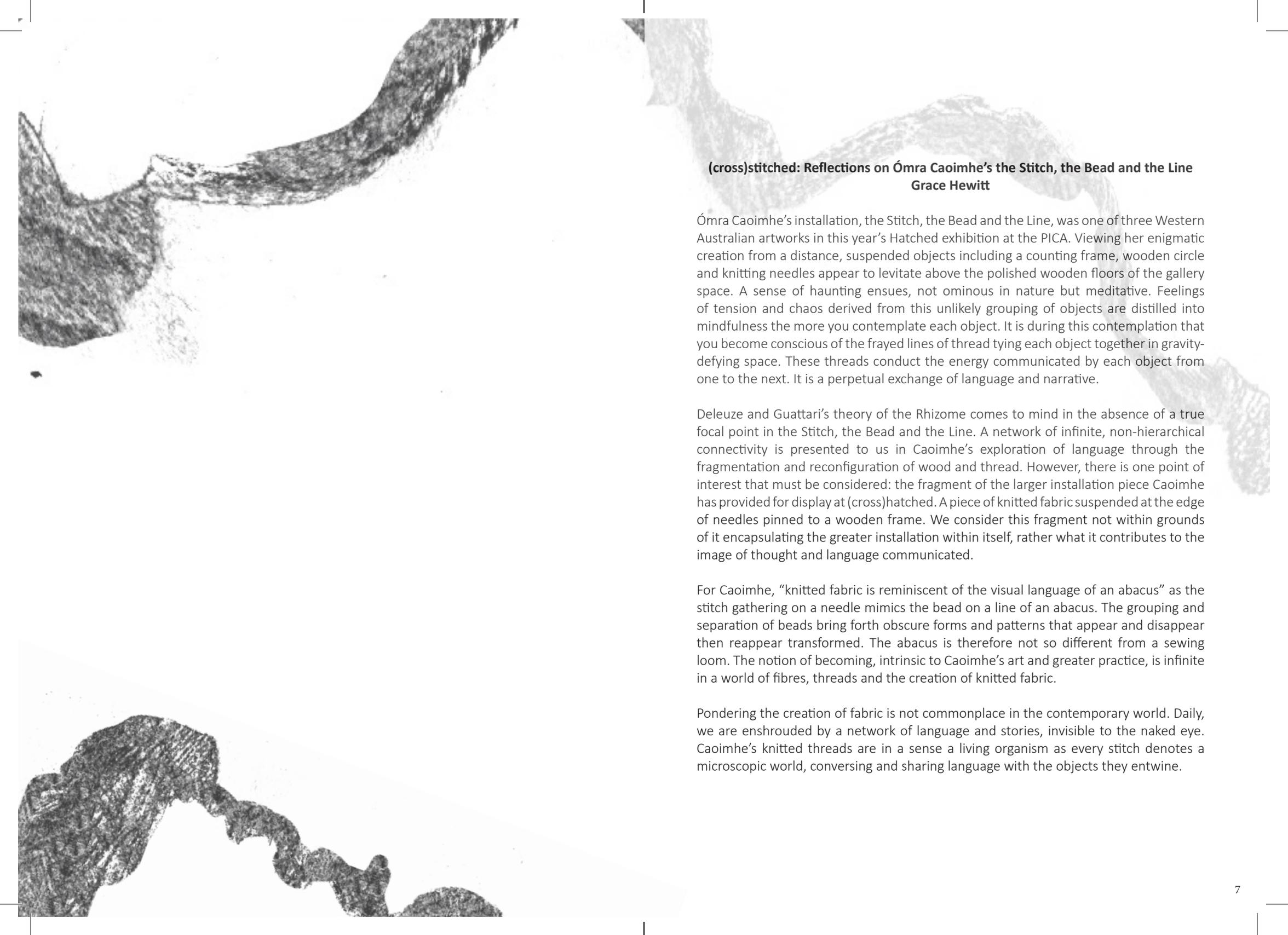
Some Thoughts on Hatched Claudia Minutillo

Recognised and celebrated on both a local and national scale, the Perth Institute of Contemporary Art (PICA)'s annual Hatched National Graduate Show is one of Perth's most loved exhibitions. Hatched is surrounded by a lot of hype, its opening night is a vibrant party that takes over the Perth Cultural Centre and the status gained by becoming a participating artist can launch a career. Over a few discussions surrounding this year's Hatched, some important questions arose for us as a curatorial initiative. Here is a brief overview of our thoughts.

Numbers of artists included in Hatched have seemed to dwindle in the last few years; in 2017, 35 artists were exhibited, in 2018, numbers were down to 30. This year, just 18 artists have made the cut (only three of which are Western Australian). For a national survey exhibition built upon the promise of delivering an accurate snapshot of Australian contemporary practice, we wondered, what is PICA doing to ensure an equal artistic representation across all states and territories? And ultimately, what are the ethics of curating a survey show of emerging artists? These are things we wanted to explore in (cross)hatched.

The Schenberg Art Fellowship award was another point of discussion. Now in its tenth year, the award is given to the most outstanding graduate artist in Hatched. In three years, the prize money has risen by \$15,000, bringing the 2019 prize to a grand total of \$50,000. This is one of the most substantial awards for visual art graduates Australia wide; it's remarkably generous but also a bit of an anomaly. The award calls attention to the ongoing need for funding opportunities and financial support for emerging artists (and lack thereof). Can \$50,000 really be justified for just one recipient? Could a subsequent prize have been created with the extra \$15,000?

Our intention is to simultaneously celebrate, and critique Hatched. Our hope is that (cross)hatched will engender healthy debate over our art institutions, what role they play on a local and national scale, and what opportunities they successfully provide (or don't) for emerging artists. Art institutions have become the metric by which we measure artistic success and worth, they are the cultural gatekeepers of our time. Things can look pretty different depending on what side of that gate you are standing.



(cross)stitched: Reflections on Ómra Caoimhe's the Stitch, the Bead and the Line
Grace Hewitt

Ómra Caoimhe's installation, the Stitch, the Bead and the Line, was one of three Western Australian artworks in this year's Hatched exhibition at the PICA. Viewing her enigmatic creation from a distance, suspended objects including a counting frame, wooden circle and knitting needles appear to levitate above the polished wooden floors of the gallery space. A sense of haunting ensues, not ominous in nature but meditative. Feelings of tension and chaos derived from this unlikely grouping of objects are distilled into mindfulness the more you contemplate each object. It is during this contemplation that you become conscious of the frayed lines of thread tying each object together in gravity-defying space. These threads conduct the energy communicated by each object from one to the next. It is a perpetual exchange of language and narrative.

Deleuze and Guattari's theory of the Rhizome comes to mind in the absence of a true focal point in the Stitch, the Bead and the Line. A network of infinite, non-hierarchical connectivity is presented to us in Caoimhe's exploration of language through the fragmentation and reconfiguration of wood and thread. However, there is one point of interest that must be considered: the fragment of the larger installation piece Caoimhe has provided for display at (cross)hatched. A piece of knitted fabric suspended at the edge of needles pinned to a wooden frame. We consider this fragment not within grounds of it encapsulating the greater installation within itself, rather what it contributes to the image of thought and language communicated.

For Caoimhe, "knitted fabric is reminiscent of the visual language of an abacus" as the stitch gathering on a needle mimics the bead on a line of an abacus. The grouping and separation of beads bring forth obscure forms and patterns that appear and disappear then reappear transformed. The abacus is therefore not so different from a sewing loom. The notion of becoming, intrinsic to Caoimhe's art and greater practice, is infinite in a world of fibres, threads and the creation of knitted fabric.

Pondering the creation of fabric is not commonplace in the contemporary world. Daily, we are enshrouded by a network of language and stories, invisible to the naked eye. Caoimhe's knitted threads are in a sense a living organism as every stitch denotes a microscopic world, conversing and sharing language with the objects they entwine.

ARTISTS

Greg Molloy

Curtin University
@gm_olloy

Greg Molloy is an animator, furniture fabricator, and contemporary puppeteer who combines these elements in his practice to create immersive performance installation. Their work consists of kinetic sculptures and soundscapes to give the audience a sense of intrigue into an unknown world inhabited by mechanistic creatures.

Saara Nyman

The University of Western Australia
saaranyman@hotmail.com

Saara Nyman was born in Finland, lived in Belgium and England before moving to Western Australia, where she has been based for the last 17 years. Her art practice is very much influenced by her migratory past, personal and cultural memories, as well as the wider concerns to do with migration and displacement becoming increasingly problematic in today's globalised world. Nyman is interested in the themes of foreignness, migrant identity, home and belonging, and is exploring these ideas mostly through sculptural works, but also incorporating a variety of different media in her art practice.



Nancy Cardo, *20 minutes*, 2018.

Nancy Cardo

Curtin University
@nancy.cardo

Born in Melbourne. Raised in Italy. Graduated in Fine Art at Curtin University 2019. Main medium oil paint. Occasionally experiments with performance art.

Georgia May-Chamberlain

Edith Cowan University
@GeorgiaMayDesigns

I have grown up in Perth hills surrounded by native bush. It was a rare yet special occasion that I had the opportunity to go to the beach. I have always been fascinated by nature and the processes that the natural environment goes through. This is deeply reflected in my artwork. I have always loved art and have painted, drawn and made sculptures it since I was a little kid. I am currently finishing the last remaining units to my arts degree at Edith Cowen University and hope to continue working in ceramics. Currently, I am doing an art residency at J-Shed studios alongside Jenny Dawson. This has been a great opportunity and I am really excited to see what happens next.

Judith Bodger

The University of Western Australia
judybo@bigpond.com

A multi-media artist using textile, watercolour, printmaking, and sculpture, Judith Bodger has an interest in making artworks for the pleasure of creating. The artist has participated in several group exhibitions with special consideration for print media.

Judith Bodger, *Uncharted Terrain*, 2018.





Carolyn Bye, *Spiralling Out of Control*, 2018.

Carolyn Bye

Edith Cowan University
carolyn_bye@icloud.com

In 2018 Carolyn Bye graduated from ECU Mt Lawley with a Bachelor of Visual Arts, majoring in Visual Arts Immersion. At her graduate exhibition, she received an Oxlade Art Supplies prize for her focus and dedication to all aspects of her studies and her very hands on approach to materials and processes. Carolyn has always had a desire to learn more about art. Completing this degree as a mature aged student sees her achieving her ambition to explore various art mediums while increasing her theoretical and historical art knowledge. Carolyn enjoys drawing, sculpture, painting with watercolours and oils. Pattern and repetition are evident in her artworks. Carolyn documents the progress of her artworks through regularly taking photos. She is currently a volunteer Gallery

Elanie Van Zyl

Curtin University
@elanievzyl

Elanie van Zyl is best known for her interest in technological development and its influence on society and nature. Primarily engaging with sculpture by using a variety of mediums including cables, electronic materials and ceramics, she enjoys creating intuitive and abstracted works with materials that push against its traditional use.



Ian Nichols, *Self Nude*, 2019.

Ian Nichols

The University of Western Australia
niccophd@gmail.com

I have always been influenced by serendipity, so much of my art consists of found objects. As an artist in his 70's, so much of my work is observational.

Janice Sedgman

Edith Cowan University
@pen_dancing

Janice Sedgman is a West Australian born emerging artist graduating from ECU with a Bachelor of Visual Arts. Her creativity evolved with her life experiences that began in country WA. Primarily an illustrator who draws whimsical style with pen, she also paints, works with ink, textiles and glass. Studying five years of art in her youth laid the groundwork for later years. However, her artist path was intercepted by many life challenges, including the birth of her disabled daughter. Life as a Carer has influenced her work. Disenfranchised grief forms key themes; inquiry into the loss; search for reasoning. Her versatility and skill using various mediums allows for many directions in her work. She self-published an illustrated Zine in 2017. She won a Clyde & Co prize for her 2018 Graduate Show painting and has been selected to participate in the 2019 Clyde & Co Art Award project.

Jenni Vacca

The University of Western Australia
jenniflora.v@gmail.com

Jenni is a University of Western Australia graduate working in ceramic art. With handling materials as a key interest, she enjoys experimenting with ceramic studio processes.

Samuel Beilby

The University of Western Australia
@samuelbeilby

Samuel Beilby is a digital, media and installation based artist. His practise involves examining digital technologies from an anthropological perspective, exploring the aids and interrogating the detriments of contemporary relations to mass produced digital utilities and platforms. His work often applies notions ingrained within poststructuralist theory of the late 20th century to a foreboding post-digital aesthetic. Samuel Beilby is currently pursuing Fine Arts (Honours) at the University of Western Australia, in which he continues to develop digital installation works that function live within the exhibitory space.

Franci Liebenberg

Curtin University
feliebenberg@gmail.com

Franci Liebenberg is a Perth based artist who currently works with ink on paper. She was born in 1963 and grew up on a farm in South Africa, which inspired her lifelong interest in nature and plants. She holds a bachelor's degree of Fine Art from the University of Pretoria, a post-graduate diploma in secondary teaching (ECU) and in 2018, graduated with a Master of Design and Art from Curtin University. For over thirty years Franci continued to exhibit and sell her paintings via galleries and agents. When Franci migrated to Western Australia in 2002, she embraced the local plant life in the Hills, focusing on pattern instead of colour. Through her drawing, she explores the sense of displacement and isolation: often a universal phenomenon following migration. She uses small directional points and lines to build up value and texture signifying movement and migration.

Franci Liebenberg, *Migration*, 2019.



Emma Horvát

Edith Cowan University
@emmahorvat

Emma Horvát is a West Australian based visual artist. Horvát works with the ambiguities they find within analogue and digital photographic processes.

Madeleine Beech

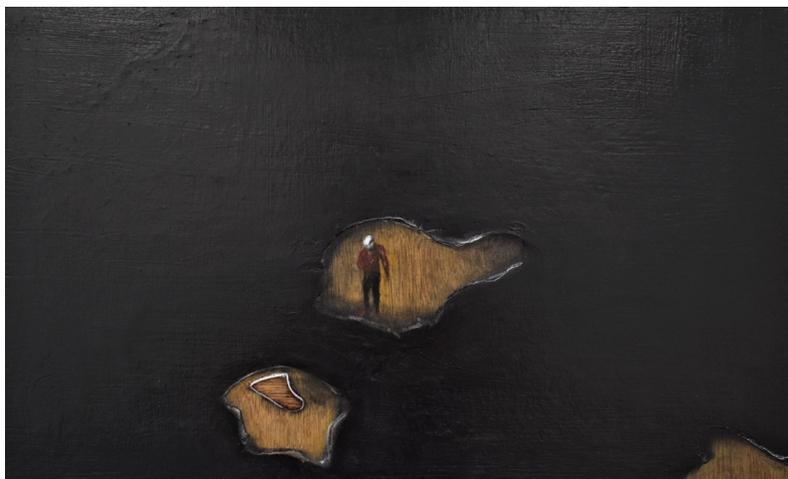
Curtin University
@madeleine_beech

Madeleine Beech completed an Associate Degree of Visual Arts at North Metropolitan TAFE in 2017 and a Bachelor of Fine Arts at Curtin University in 2018. Beech is based in Fremantle WA, and is involved with the artistic communities and galleries, and has recently received the Artsource Industry Ready Award, and has been nominated from her graduating class for Hatched Graduate Show 2019. Her work is process-based multimedia exploratory of found natural materials with an interest in the alchemy of transforming them into new intriguing artworks.



Madeleine Beech, *Transformed Artefact*, 2018.

Thomas Goates, *Lost in Space*, 2018.



Thomas Goates

Curtin University
@tom_goates

My name is Thomas Miles Goates and I am an English born artist that has received a bachelor's degree in Fine Arts from Curtin University. I am continuing my artistic interests by studying an Honours degree in Fine Arts. My practice is primarily in the field of painting and drawing and I am currently exploring glitches found in modern video games to critique notions on contemporary realism. Video games have always been an interest of mine and through my drawing and painting-based practice I aim to critique, challenge and reveal the cinematic composition of video games.

Chloe Nolan

Curtin University
nolan.chloe18@gmail.com

Chloe Nolan's work explores feminine archetypes in Greek mythology and how this typification of women have had a profound effect on the depiction of female emotion in Western media today. Working primarily in video and performance, Nolan collects and catalogues motifs and archival cinematic footage associated with feminine archetypes in order to stimulate a dialogue between pre-existing visual language representative of 'unconventional' women, and the prevalence of harmful negative attitudes towards female identity today.

Deborah Hunter

Curtin University
@debhunterarts

I started as a mature aged student at NMIT in Melbourne completing a Diploma of Visual Arts, before commencing a Fine Art degree at RMIT also in Melbourne. I completed my degree at Curtin University in 2018 after a long period of living in Europe and Canada. In my work I utilise many mediums and explore many contemporary themes

Cara Teusner-Gartland

Curtin University
@caragracetg

Cara Teusner-Gartland is a painter, sculptor and relational artist living in Fremantle. She completed her Bachelor of Fine Art at Curtin University in 2018. Her recent works explore different local sites after dark, bringing together passing figures with selectively-lit landscapes. Cara explores concerns of women's safety, and has recently formed a group for en plein air night painting throughout Perth.

Cara Teusner-Gartland, *Randwick Stables (Stay with Friends)*, 2018.



Ómra Caoimhe

Edith Cowan University
@caoirheomra

Ómra Caoimhe is an artist working in Australia. Most recently the artist has become interested in the synthesis of limit and unlimited. In the writing of Simone Weil, an image of a cloth tethered to the polar axis of the world is symbolic of this synthesis and of a 'dynamic principle of becoming'. Rendered through the act of knitting cloth and the use of perspective that marries tension and line, Caoimhe's art-making processes endeavour to visually articulate this dynamic. Caoimhe completed an Associate degree of Visual Art at North Metropolitan TAFE, 2017, before attaining a Bachelor degree in Contemporary Art in 2018 at Edith Cowan University.



Kristina Turner, *Hands of Humanity*, 2018.

Kristina Turner

Edith Cowan University
@kris_kreates

Kristina Turner is a 22 year-old illustrator from Perth, Western Australia. She recently finished a Bachelor of Arts and a Bachelor of Communications at Edith Cowan University. Her preferred mediums and pencil on paper, or a digital tablet and pen. She is currently working on a series of digital paintings influenced by pop art and mainstream fashion from the past decade.

Felicia Lacey

Curtin University
felicialacey@hotmail.com

My name is Felicia Lacey. I work with many mediums including watercolour, acrylic, pastel, charcoal and coloured pencil. I live in Cobram, Victoria. I completed a degree in Fine art and visual culture at Curtin Nniversity in 2018. I am currently exhibiting my work at the Early Works Gallery in South Fremantle.

Ourania Grozotis

Edith Cowan University
ourania.grozotis@gmail.com

I was born in Greece and my family migrated to Australia in the early 70's. In 1978-80, I studied Graphic Art at Perth Technical College, (now TAFE). As a devoted mother of two, I decided to return to study as a mature age student at Edith Cowan University, studying writing and visual arts to further develop my skills in art. During my studies I have been fortunate to meet incredible lecturers who have guided me to research relevant artists and enrich my understanding of my life-world experiences, and applying them to my artwork. As far as I can remember of my childhood, I would collect discarded objects and materials to create art and endlessly draw, I would draw with a stick on the earthen roads. My love for art has continued from childhood to present. Through art I express feelings that are unspoken.

Phoebe Thompson

Curtin University
feebee_star@hotmail.com

Phoebe Thompson is a contemporary artist whose work is organic and expressive; exploring textured materials, tactile art and the transformed. Having a background in crochet and printmaking gives a unique way of interpreting the everyday. The strong connection to history and culture within her work, gives reference to when customs first began.

Hannah Grace Harper

Curtin University
@hannahgraceharper

Hannah Grace Harper is an emerging Western Australian artist graduating from Curtin University. Harper's material led work is made with the intention to visually translate that beings are always better in numbers. Whether it be with Coral or Pinnacles, Harper uses colourful installations as a means to bring people together. Originally from Bunbury, where she learned the value of community, Harper has worked as a children's art tutor for a number of different organizations and really enjoys sharing the importance of craft with all.



Hannah Grace Harper, *Kitsch Coral*, 2018.

Stephen Peacock

Curtin University
@314_design

Stemming from a self-taught practice producing murals within Australia and across the globe, Stephen Peacock has recently completed a Bachelor of Fine Art at Curtin University. Through this process of obtaining an academic art experience, Peacock's work has combined his interests in colour, construction, invasion of public space and production of unsanctioned art. This has led to investigations of the borders between the everyday and the institution, through a contemporary sculptural practice. Maintaining a preference for working within and activating the public domain, he has also conducted and engaged in a variety of community works, residencies and most recently the New Columbo Plan.



Stephen Peacock, *The Wander Box (1:10 gallery)*, 2018

Jeewan Suwal

Curtin University
jeewanlife@yahoo.com

Freelance Artist presently based in Victoria Park, Perth, WA. Has received his Master of Applied Design and Arts (2018) from Curtin University, WA. He also had M.F.A. (2012) and B.F.A. (2010) with Honours from Banaras Hindu University, India. He is also the recipient of I.C.C.R. Scholarship (2006-2010). In 2010, He held two Solo shows in Kathmandu, Nepal and in Varanasi, India. He exhibited his work in Moesgaard Museum, Denmark from September 16 to January 2017. He had his work exhibited in 'Reflection 25.04.16' at Patan Museum, Nepal; parallel exhibition in Briston, UK; and he also had marked exhibition of water-colour painting in Israel in 2015. More recently, in February 2019 he held his solo exhibition in Victoria Park Community Art Centre, Victoria Park, WA. Suwal has participated in numerous group exhibitions, including 'The Solance of Art' (shiddhartha Art Gallery 2016), 'Co-Creative' (Portugal, 2015), '12Baishakh Camp Hub' (community art project 2015), 'Amalgamation of Color' (Delhi, India 2015). Suwal also has more than 50 awards to his name. His works are collected internationally.



Annie Huang, *Neither Too Nor Fro*, 2018.

Annie Huang

The University of Western Australia
@annixmei

Annie Huang has recently completed a bachelor degree, majoring in Fine Arts and History of Arts at UWA in 2018. She is currently completing an honours in Fine art at UWA. Her practice is largely self-analytical, and stems from the navigation of her identity as a person of Chinese ethnicity born in a Western society. Annie's practice employs a range of mediums, but her main interests lie in painting and drawing. She enjoys working with traditional mediums and methods, and combining them with digital methods.

Lily Kerr

The University of Western Australia
@sunflowersandlily

Lily Kerr was born in the South West of Australia and currently lives in Perth. She was part of the 2018 UWA Fine Arts graduate class and is currently finishing her Medical Sciences major. Lily specialises in photography and film, having travelled to Kenya late 2018 to do film and photography volunteer work for the Children of Maasai Educational Program. While travel photography and portraits are a focus, Lily's university work focusses on experimentation to develop concepts and explore social expectations.

Lily Kerr, *Female; adjective, fee-meyl.*, 2018



Yuting Kuo

Edith Cowan University
@yutingdailyarts

I'm an emerging artist who recently graduated from Edith Cowan University. After trying to work with different materials, glass turned out to be my favourite because it is 100% recyclable. During my 3 years of study, I realised that we sometimes create too much waste when practicing art. Therefore, I am always trying to minimise the waste during the process of making work. I have been working on glass for nearly one year, I still have lots to learn and I'm still passionate.

Cian Holt

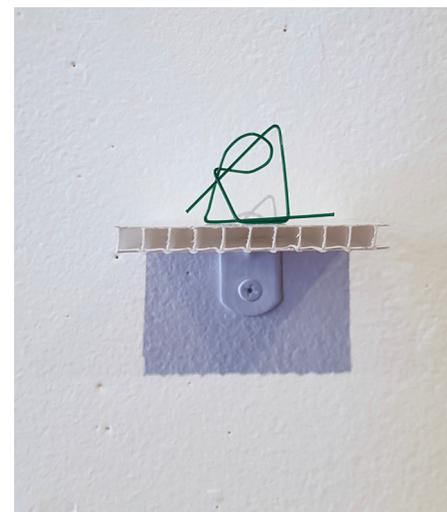
Edith Cowan University
@cianholt

Cian Holt completed a Bachelor of Contemporary Art at Edith Cowan University in 2018 and graduated from an Associate Degree in Visual Art at North Metropolitan TAFE in 2017. Holt's practice investigates space and place and explores our relationship with the land and environment. With analogue photography as her primary tool of research, Holt collects images from strange and uninhabited corners of the environment. Through material experimentation and a decidedly process based approach, Holt disrupts and constructs new 'landscapes', blurring the line between photography and drawing. Holt's interventions push the scapes from recognizable to the indiscernible, playing with the tension between representation and the loss of information.

Amanda Van Der Zant

Curtin University
@puddy63

Amanda Van Der Zant, born in 1963 in Brisbane, lives and works in Brisbane as an art assistant at St. Laurence's College, South Brisbane. She graduated from Curtin University in Perth, Western Australia in 2019 having completed a Bachelor of Arts (Fine Art and Visual Culture). Van Der Zant exhibited paintings in the Community Art Show in August 2018 and recently in the Blue Mind exhibition at 3rd on 3rd Gallery in Jamestown, NY USA.



Molly Werner, *These things are not meant to be here (there)*, 2018.

Molly Werner

The University of Western Australia
molly_annette@hotmail.com

Molly Werner is a maker with interest in the communicative potential of matter beyond the categorical object-subject experience. Her practice works to disintegrate the definition of matter within its social and utilitarian functions in search of a refreshed approach to existence alongside all beings and non-beings in this life. She has a keen interest in cultural material meaning-making informed by her work as a theatrical costumier and art historian, finding an artistic practice grounded in connecting beyond that which is visible. Her work highlights the processes of perception opening up the objective experience to be understood within the complexities of subjective existence.

Chloe Henderson

North Metro TAFE
@chloehenderson_art

Chloe Henderson has been a practicing artist all her life. She is torn between two realms: one of nostalgia for a childhood where innocence, comfort and play were never ending, and one of reality, where life becomes a bit more difficult the more you venture into adulthood. The divide between the two realms leaves a grey area for new worlds to manifest and strive. Henderson collects and utilizes materials from both worlds, taking advantage of lost and found objects as well as materials and memories from her own childhood. In 2018 she completed an Associate Degree in Visual Arts at North Metropolitan TAFE and is now continuing her studies at Edith Cowan University in a Bachelor of Contemporary Arts. She wishes to pursue her studies and explorations of the art world, and to further investigate themes of curiosity, memory and time.



Chloe Henderson, *Comfort Object*, 2018.

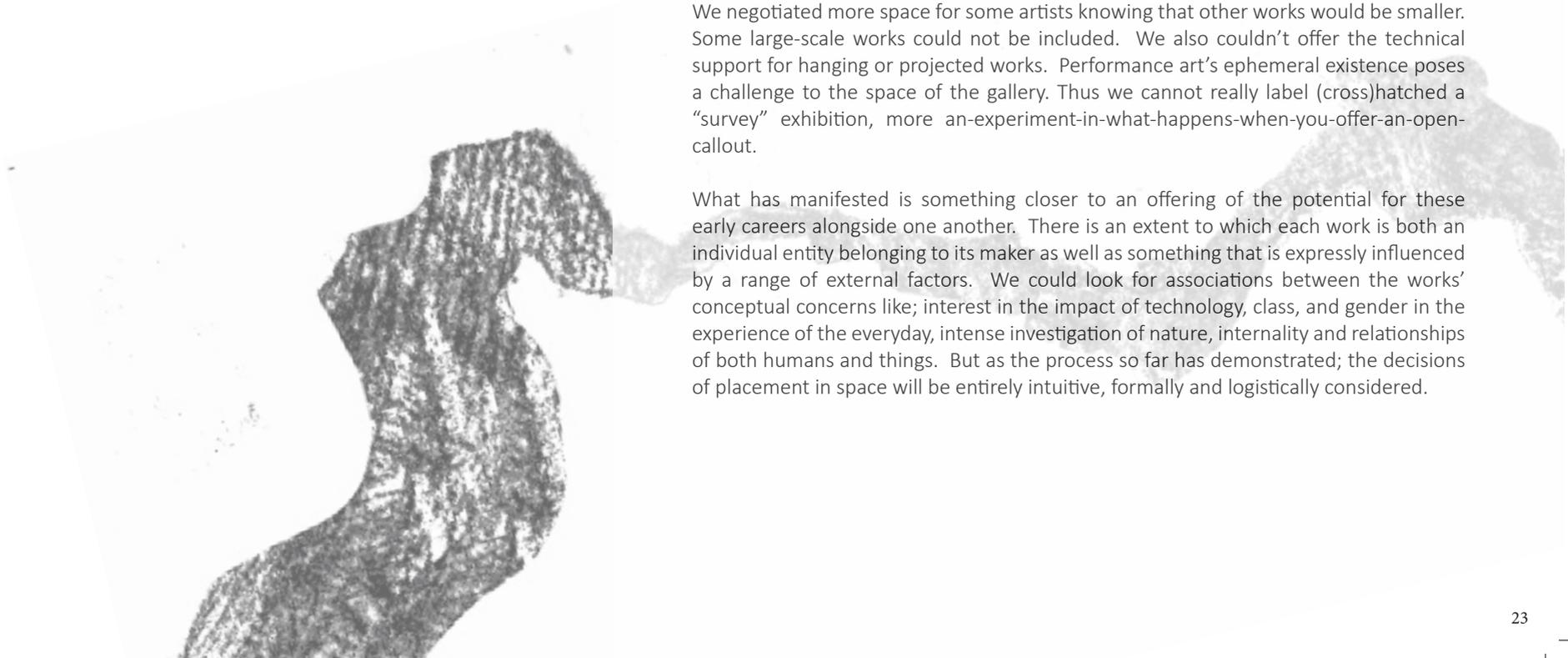
Notes on Curation
Molly Werner

I intended to write an essay about the curation, or the decisions made in the arrangement of the works on display. But, the artist and the team have yet to decide upon the exact positioning of the works in the gallery. So, instead here is what I have learned from our process so far.

The idea to mount a survey exhibition is not a rather new or unique one. Its tradition dates to the salons of the 18th and 19th centuries, where a selection of submitted artworks would be displayed and sold in a public space. (cross)hatched was not intended to be a selected survey exhibition, rather the artists were self-selected, elected, volunteered. Generously if I may say so. The artists who have expressed their interest in exhibiting with us have made the conscious choice to put on display; their skill, visual style, and voice, as an emerging artist.

The original intention for (cross)hatched was about offering an unrestricted space for emerging careers to be in conversation with one another. Unfortunately, there are a few graduates whose practice just could not be supported at this time. The limited space at YMCA HQ Gallery required us to ask artists to edit their work to fit inside a 50cm box. We negotiated more space for some artists knowing that other works would be smaller. Some large-scale works could not be included. We also couldn't offer the technical support for hanging or projected works. Performance art's ephemeral existence poses a challenge to the space of the gallery. Thus we cannot really label (cross)hatched a "survey" exhibition, more an-experiment-in-what-happens-when-you-offer-an-open-callout.

What has manifested is something closer to an offering of the potential for these early careers alongside one another. There is an extent to which each work is both an individual entity belonging to its maker as well as something that is expressly influenced by a range of external factors. We could look for associations between the works' conceptual concerns like; interest in the impact of technology, class, and gender in the experience of the everyday, intense investigation of nature, internality and relationships of both humans and things. But as the process so far has demonstrated; the decisions of placement in space will be entirely intuitive, formally and logistically considered.





Who is room01 collective?

Aimee Dodds

Aimee is currently undertaking a joint Honours degree in English and History of Art at UWA. She is Arts Editor at UWA's Pelican Magazine. She trained as a dancer and wrote for the Fonder Factory Tour at the Blue Room Theatre.

Grace Hewitt

Prior to commencing her postgraduate studies in 2019, Grace spent eight years as a secondary school Visual Arts teacher. Grace is also a practicing artist; her works explores themes such as femininity, nature, and the psychological self.

Annie Huang

Annie is currently in the midst of finishing her Honours in Fine Arts at UWA. Her practice is largely self-analytical, and stems from the navigation of her identity as a person of Chinese ethnicity born in a Western society.

Stirling Kain

Stirling is an undergraduate History of Art and History student and also works as an Arts Editor at Pelican. She has written for Pelican, FRINGE WORLD Festival, and the Australian Institute for the Conservation of Cultural Material.

Claudia Minutillo

Claudia is completing her Honours thesis in History of Art. She currently works at the Lawrence Wilson Art Gallery and has been involved with various Perth ARIs. She currently writes for Pelican and Seesaw Magazine.

Elizabeth Smith

Liz is a History of Art student and has spent the last two years working as a gallery assistant at Lawrence Wilson Art Gallery. After her degree, Liz intends to use her French and German backgrounds to develop art projects overseas.

Molly Werner

Molly is trained in costume-making, she works part-time in the theatre industry in Perth and is currently writing her Honours thesis on 1890s women's dress. She wants to contribute to Perth arts and help shape its future.

Jaimi Wright

Jaimi is a History of Art Honours student at UWA, interns at Artsource and Art on the Move and enjoys bizarre facts about Impressionist-era France - did you know that 19th century Parisians walked pet tortoises around on leashes?

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All artists involved

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(cross)hatched
19th July – 1st August
HQ Gallery
YMCA HQ
60a Frame Court, Leederville
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