

# firstdraft

Gallery 1

6 Jan – 14 Feb 2021

## Archaeology of Memory

Sha Sarwari

Escaping the reality of war, and enduring its trauma – caught between the war of indifference and empathy – the story of refugees are often forgotten or made invisible. This narrative void presents a challenge to refugees attempting to settle and flourish. *Archaeology of Memory* is an exhibition that attempts to fill this narrative void by telling the stories of refugees and asylum seekers, suspended between conflict and political rhetoric.

**Sha Sarwari** is a multidisciplinary Afghanistan-born visual artist who has lived in Australia since 2000. His work combines material investigation and form, in which he embeds multiple layers of meaning with the intent to create visually poetic encounters. His work speaks of his lived experience of existing between two worlds, longing and belonging, and references current political discourse around migration, identity, place, memory and nationhood.

In his recent works, Sarwari draws from the visual aesthetic of Farsi scrip in particular *Nastaliq*, one of the main calligraphic hands used in writing the Farsi alphabets. He holds a diploma of Graphic Design from TAFE (2005), a Bachelor of Fine Art from the Queensland College of Arts, Griffith University (2015), and an Honours degree in Visual Arts from Victoria College of Arts (VCA), Melbourne University (2018).

Sarwari is the recipient of the 2020 Incinerator Art Award: Arts for Social Change. In 2015 he was awarded High Commendation at The Churchie National Emerging Art Prize; and he was also the recipient of the inaugural 2016 Home Art Prize, The Walker Street Gallery & Arts Centre. In 2017 he was awarded Most Critically Engaged Work at CCP Salon, Australian Centre for Photography. Most recently, he was awarded the 2018 Fiona Myer Award for excellence at VCA, Melbourne University; and was a finalist in the Blacktown Art Prize.

Gallery 2

**EGG**

April Phillips

Gallery 3

**Unsolicited Advice!**

Amy Claire Mills

Gallery 4

**Tomb With No Windows**

Max Callaghan

**firstdraft**  
**gadigal land**  
**13–17 riley street**  
**woolloomooloo**  
**nsw 2011**  
**+61 2 8970 2999**  
**firstdraft.org.au**

**we acknowledge and pay respect to the gadigal people of the eora nation, the traditional owners of the land on which firstdraft is built and operates.**

**firstdraft is supported by the NSW Government through Create NSW; and assisted by the Australian Government through the Australia Council, its arts funding and advisory body.**



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Sha Sarwari

**Artworks** (clockwise from left)

For sales enquiries, please  
email [hazaragi@gmail.com](mailto:hazaragi@gmail.com)

*Country Acknowledgement*, 2020

charcoal powder, charcoal, canvas and PVA glue  
on marine plywood  
91 x 121 cm  
A\$7,000

*Untitled*, 2020

charcoal powder, charcoal, canvas and PVA glue  
on marine plywood  
91 x 121 cm  
A\$5,000

*The Burden of being without the Buddha* (From  
the series *Archaeology of Memory*), 2019  
charcoal powder, charred wood, and PVA glue on  
marine plywood  
57 x 81 cm  
A\$2,000

*Untitled*

(From the series *Archaeology of Memory*), 2020  
charcoal powder and PVA glue on canvas  
64 x 83 cm  
A\$1,500

*Untitled*

(From the series *Archaeology of Memory*), 2020  
charcoal powder and PVA glue on canvas  
64 x 83 cm  
A\$1,500

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*Untitled*

(From the series *Archaeology of Memory*), 2020  
charcoal powder and PVA glue on canvas  
64 x 83 cm  
A\$1,500

*National Icon*, 2015

digital print on archival paper  
AP  
87.5 x 72.5 cm  
NFS

*Like a moth to a flame*, 2019

digital print on archival paper  
Edition 1 of 7  
70 x 100cm  
A\$3000 UF

*The Undesirables*, 2016

Digital print on Archival paper  
Edition 1 of 7  
50 x 55cm  
A\$2,500

(centre)

*Like a moth to a flame*, 2019

silk Perahan and partly-charred chair  
dimensions variable  
A\$3,500

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