



HELPMANN
Academy

GRADUATE EXHIBITION 2018

Kate Bohunnis
Arviégail Cahilig
Neville Cichon
Casey Deed
Martha Dimitriou
Khoa Edgecombe
Laura Garcia
Rebecca Hastings
Joseph Haxan
Yusuf Hayat
eDuard Helmbold
Jane Heron-Kirkmoe
Steven Hill
Marye Hobbs
Brianna Humbles
India Kenning
Simone Linder-Patton
Kate Little
Jay Lord
Emilie Plunkett
Carly Snoswell
Brianna Speight
Joy Stahl
Sarah Sturm
Jess Taylor
Felicity Townsend
Hannah Vorrath-Pajak
Sera Waters
Molly Willson





HELPMANN
Academy

GRADUATE EXHIBITION 2018

Friday 16 February to
Sunday 11 March 2018
10.30am to 4.30pm daily

Drill Hall
Torrens Parade Ground
Victoria Drive, Adelaide

The Helpmann Academy Graduate Exhibition is a highly anticipated annual event, providing a glimpse into the future of South Australian contemporary art.

Now celebrating its 23rd year, the exhibition represents an engaging overview of the most compelling art being produced by graduates (including Masters and PhD Candidates) from Adelaide College of the Arts (TAFE SA / Flinders University) and School of Art, Architecture and Design (University of South Australia).

The exhibition provides a unique opportunity for graduating artists to gain public recognition in a prestigious setting, alongside their peers. The exhibition has a long history of launching the careers of South Australia's up-and-coming visual artists with many going on to receive further funding, awards and scholarships, and achieving local and national gallery representation and recognition.

In 2018, participating artists are eligible for awards with a combined valued of over \$52,000, making the exhibition one of the most valuable opportunities for emerging artists in the country. The awards program is complemented with a newly introduced professional development program, providing further opportunities to the participating artists, and broader artistic community.

Featuring works across a diversity of media, materials, processes and technologies, the exhibition is not representative of a curatorial theme, rather it is a considered response to works made at the culmination of three or four years of constant study, exploration and reflection. For many of the artists presented, this will be the first time they have appeared in a major show outside of their School, while for others it is the continuation of an already burgeoning career.

We thank the awards and selection panel for their participation and the staff and 2017 graduates of Adelaide College of the Arts (TAFE SA / Flinders University), and School of Art, Architecture and Design (University of South Australia), for making this exhibition possible.

SELECTION PANEL

Margo Hill-Smith, Director, Hill Smith Gallery

Tony Magnusson, Curator of European and North American Art, Art Gallery of South Australia.

Hugo Michell, Director, Hugo Michell Gallery

CURATORIAL MANAGER

Logan Macdonald

CURATORIAL ASSISTANT

Saskia Scott

OPENING SPEAKER

Leigh Robb, Curator of Contemporary Art, Art Gallery of South Australia

CATALOGUE DESIGN

Black Squid Design

COVER IMAGE

Brianna Speight, *Pearl* (detail).
Image courtesy of the artist.

AWARD JUDGES

Amy Barrett-Lennard, Director,
Perth Institute of Contemporary Art (PICA)

Hugo Michell, Director, Hugo Michell Gallery

Leigh Robb, Curator of Contemporary Art,
Art Gallery of South Australia

THE HELPMANN ACADEMY GRATEFULLY ACKNOWLEDGES THE SUPPORT OF THE FOLLOWING PARTNERS:

MAJOR EVENT PARTNER



WINE PARTNER



AWARD & EXHIBITION PARTNERS



AWARD DONORS

Roger and Helen Salkeld

Rob Lyons

David Hayden

HELPMANN ACADEMY'S PARTNERS IN THE VISUAL ARTS

SCHOOL OF ART, ARCHITECTURE & DESIGN (UNISA)

(Incorporating the South Australian School of Art and Louis Laybourne Smith School of Architecture & Design).

Established in 1856, the South Australian School of Art is one of the oldest art schools in Australia, and is celebrated for its rich tradition of innovation. Staff includes renowned artists, designers and theorists who drive the School's ever-evolving teaching and research practice and inspire their students' creative thinking and practice as they learn valuable skills in critical analysis. The school's visual arts graduates are acclaimed for their arts writing, curatorship and professional practice, and many go on to win prizes and awards for their work nationally and internationally.

ADELAIDE COLLEGE OF THE ARTS (TAFE SA / FLINDERS UNIVERSITY)

Adelaide College of the Arts is the only tertiary institution in Australia housing the study of visual, music and performing arts training together in one building, affording cross discipline learning that has long term benefits. This thriving hub of creative activity brings dance, acting, screen and media, visual art and craft, technical production, graphic design, music and sound production, creative and professional writing and arts administration under one roof.

A modern, \$60m iconic performing and visual arts centre of excellence, based in the heart of the city with purpose- built studios, theatres and workshops with industry-specialist equipment and technologies, equipping students with the highest quality education and experiences.

The building provides a daily snapshot of the cultural sector and creates a wonderful sense of community throughout for students and staff.

Adelaide College of the Arts employs highly-respected professionals and industry specialists with high-level expertise and practical teaching skills to deliver intensive studio-based learning work with students. Lecturing staff are actively involved in their fields through practice and research, with students benefiting from these practical connections and collaborations with industry. Their graduates continue to find success nationally and internationally.

HELPMANN ACADEMY AWARDS

THE HILL SMITH GALLERY / UNIVERSITY OF SOUTH AUSTRALIA POSTGRADUATE AWARD

Recognises the achievements of a Masters or PhD candidate. \$10,000 cash.

UNDERGRADUATE AWARD FOR EXCELLENCE SUPPORTED BY ROGER AND HELEN SALKELD

New in 2018 | This award recognises the winner as an artist with a promising future. \$7,500 cash.

THE CITY RURAL INSURANCE / HELPMANN TRAVEL AWARD

Provides the winning artist the opportunity to travel, informing their practice with new ideas and experiences. \$5,000 cash.

THE MINTERELLISON AWARD

An initiative of women@minterellison, the MinterEllison Award will support an emerging female artist with outstanding creative potential. \$5,000 cash.

THE BLUETHUMB ONLINE GALLERY AWARD

Recognises artistic excellence and talent. \$5,000 cash.

THE RAFFEN AWARD

An acquisitive award, the chosen work becomes part of a significant private collection. \$5,000 cash.

THE ROB LYONS AWARD

Recognises artistic excellence and talent. \$3,000 cash.

THE BLUETHUMB PHOTOGRAPHY AWARD

New in 2018 | Presented to an artist working in photography. Valued at \$5,000, including a \$2,500 cash prize, the award provides in-kind support, including being featured in the curated Bluethumb Photography online gallery, and an exhibition in Bluethumb's gallery space in Melbourne.

THE JAM FACTORY AWARD

New in 2018 | Presented to an artist working in ceramics, glass, or jewellery. The award includes a mentorship with Jam Factory Creative Directors of Product and Retail - Daniel To and Emma Aiston, plus the opportunity to have work on consignment in Jam Factory's retail store for a 12 month period. Valued at \$2,500, including a \$500 cash prize.

THE DAVID HAYDEN PROFESSIONAL DEVELOPMENT AWARD

Awarded for the purpose of purchasing materials to assist in furthering the winning artist's practice. \$1,000 cash.

THE PETER WALKER / HELPMANN ENCOURAGEMENT AWARD

Awarded to an artist who deserves particular encouragement to continue their practice. \$1,000 cash.

THE ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS & FRIENDS ENCOURAGEMENT AWARD

Awarded to an artist who deserves particular encouragement to continue their practice. \$1,000 cash.

THE SALA AWARD

Provides premium registration for the 2018 SALA Festival. Awarded to an artist who will benefit from exhibiting their work at SALA. Valued at \$1,000, including a \$530 cash prize.

Vote for your favourite artwork during the exhibition.

THE HELPMANN ACADEMY PEOPLE'S CHOICE AWARD

(\$500 cash) will be announced at the close of the exhibition. Submit your vote to go in the running to win a gift pack from the Art Gallery of South Australia.

THE VOICE OF CHANGE

LIZ NOWELL

This catalogue celebrates a selection of the 2017 Visual Arts Graduates from Adelaide College of the Arts (TAFE SA / Flinders University) and the School of Art, Architecture and Design (University of South Australia).

Congratulations to the artists selected for the 2018 Helpmann Academy Graduate Exhibition, and featured here in this catalogue. As a curator who has once participated in the very competitive selection process (in 2016), I know that the graduates represented across these pages reflect many of South Australia's most promising up and coming artists. And whilst the artworks before you are beautiful, awe inspiring and challenging (sometimes all at once), they represent far more to those who brought them into the world. They are the culmination of many years of hard work: of sacrifice, unwavering commitment, and devotion.

These artworks were created during late nights; whilst juggling three part-time jobs; by carers, parents; and often under less than ideal circumstances. Because for artists, there is no other choice: they must create, they must speak their truth.

Being an artist requires this deep conviction. Underneath the many moments of self-doubt and questioning of the world, inside every artist, is an intrinsic belief that the work they are doing is vital, and that it cannot not be done.

I became a curator because I believe in the transformative power of art, and because I believe in the artists voice. Throughout history, where historical records, successive governments and censorship have failed us, art and artists have been the voice of truth. Through one painting, they have expressed the collective sentiment of an entire generation. In one photograph, they have rendered those previously invisible, visible again. Artists have the power to change the zeitgeist; to shine light on injustice; to alter national discourse; and to express the discontent felt by those who have been robbed of their agency.

Pursuing art as a vocation is not for the faint hearted: it requires grit, determination and a dogged belief in the work you are doing (even in those moments when you doubt yourself). In short, the work of an artist is not an easy one, but it is a necessary one. Necessary to our collective identity. Necessary to our world. And perhaps now more than ever, we need artists. In a world of fake news, #MeToo, and Trump, artists will be the voice of change, the voice of resistance.

Graduating artists, we will look to you. So, as you go forward, into this next chapter of your career, we ask that all of you have the courage to imagine a better world, and to express that through your work. You have been empowered with the talent, and passion to transform the way we see. That is a most incredible gift.

Liz Nowell is the inaugural CEO of ACE Open and former Executive Director of the Contemporary Art Centre of South Australia (CACSA). Between 2010 – 2015 she was based in Sydney and New York, where she worked as an independent curator, writer and lecturer, working with organisations such as the Brooklyn Museum, Desart, Sydney College of the Arts, and SafARI 2014, of which she was co-Director.



KATE BOHUNNIS

Adelaide College of the Arts

(TAFE SA / Flinders University)

I layer my drawings, just as I do myself. I am more than I was as I write this, I will be more again, once you have seen me. I am no greater, but simply, I am no longer the same.

This is not a predicted path as I age within my milieu, but an active and creative passage forwards, into the unknown. A participatory act; an intentional lean into absence; a disempowerment of habits, tendencies and self-enforced rigidity. Here it opens to a site of difference; of a new potentiality that does not reduce itself by the production of an end.

We are never fully executed beings.

To unravel because you must, 2017

Mixed media installation

Dimensions variable

Image courtesy of the artist

📷 [kate_bohunnis_artist](#)

ARVIEGAIL CAHILIG

School of Art, Architecture and Design
(UniSA)



Arviegail Cahilig's work, *Sentimentality*, explores the transformative quality of sentimentality by reconstructing the mundane as beautiful. For Cahilig, abandoned objects are grouped together and intricately altered through a banal, yet heartfelt process to transform each object's material meanings to better convey its sentimental value.

Sentimentality
Graphite, thread, found objects
Dimensions variable
Photo by Lee Walter

 arv.e

NEVILLE CICHON

School of Art, Architecture and Design

(UniSA)

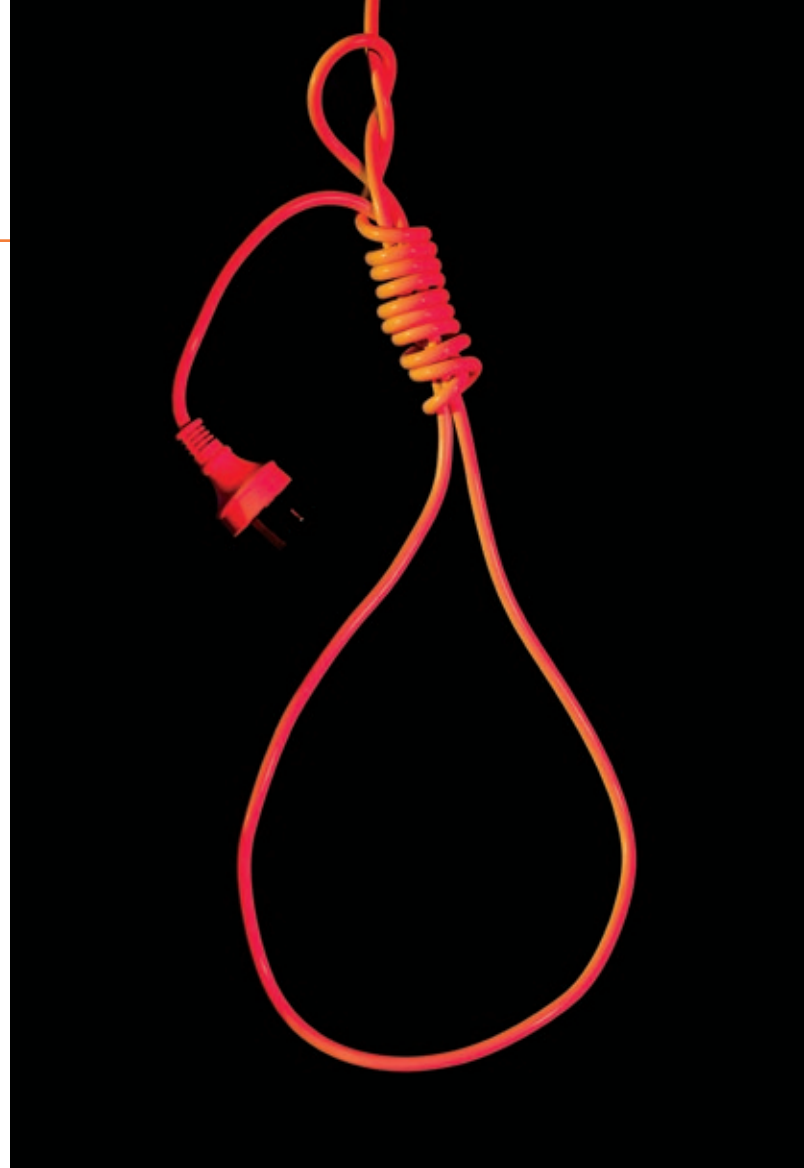
In Australia, climate change is ever increasing the risk of catastrophic bushfires. Neville Cichon's, *Unleashing hell* series is inspired from a quote by Australian climatologist Neville Nicholls stating that because of inaction on reducing carbon emissions, climatic changes will disastrously increase the prevalence and impact of bushfires such that "we are unleashing hell upon Australia."*

For Cichon, the iconic imagery of polar bears, or hurricanes in faraway places do little to connect our day-to-day lives with climatic changes occurring slowly around us. In contrast, the household objects bring home the reality of climate change.

The strong references to electricity and energy consumption throughout this series aims to highlight the role of coal fired power stations as the single largest contributor of carbon emissions in Australia.

Similarly, in *Words fail us*, Cichon refers to the Fire Danger Index which applies the rating of catastrophic for conditions at 100 or higher on the scale, while some of our most deadly fires have exceeded 180. Radiant heat in major bushfires can be so intense that it can kill people from hundreds of metres away without a flame ever touching them.

Cichon proposes to us, that the threat of melting ice caps and rising sea levels may not motivate Australia to act on climate change, but maybe the increased prevalence of bushfires will ignite our actions.



How did it come to this?
Pigment print on cotton rag
60 x 40cm
Image courtesy of the artist

www.neville.cichon.id.au
Instagram: [neville.cichon](https://www.instagram.com/neville.cichon)

*Greenpeace and NSW Fire Brigade Employees Union, 'Future risk: The increased risk of catastrophic bushfires due to climate change', 2010, Sydney, Australia. p 6.
<http://www.greenpeace.org/australia/en/what-we-do/climate/resources/reports/Future-Risk/>

CASEY DEED

School of Art, Architecture and Design
(UniSA)

Casey Deed's *A Collection of Memories* represents the Australian landscape as a site of memory and contentment. The series was created by hot working and kilned forming furnace glass. The translucent and reflective material qualities of the medium help convey a feeling of movement, fluidity and change whilst the pieces remain in a static state. For Deed, this reflects the shifting nature of memory and the significance of the landscape for the artist.



A Collection of Memories (detail)

Glass

Dimensions Variable

Photo by Lee Walter

www.caseydeedglassart.wordpress.com

Instagram: [caseydeedglassart](https://www.instagram.com/caseydeedglassart)

Facebook: [CaseyDeedGlassArtist](https://www.facebook.com/CaseyDeedGlassArtist)

MARTHA DIMITRIOU

School of Art, Architecture and Design
(UniSA)

The entirety of the creation process is within a gesture — one that bears witness to the maker's emotional and mental states — allowing the maker's mark to imbue itself within the work both physically and symbolically. Dimitriou's resulting work becomes a lifeline; connecting the maker to the viewer.



The Elements of Connection – Coiled
Blackened copper, copper wire
9.5 x 6.7 x 9.7cm

Photo by Lee Walter

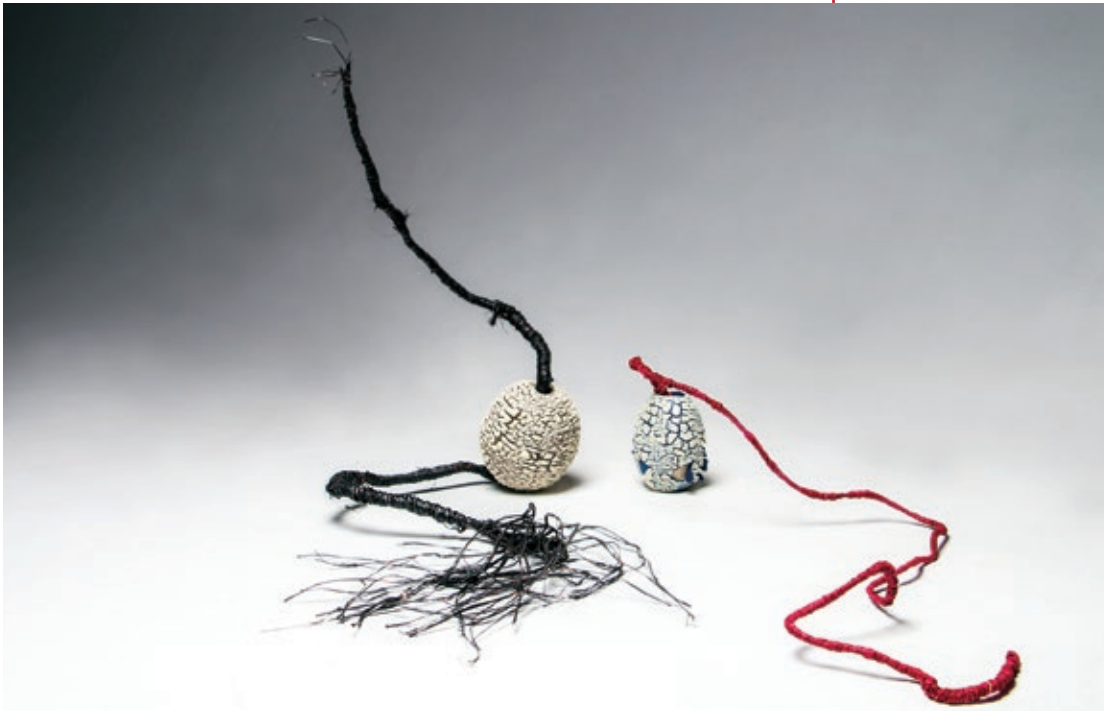
www.madebymad.weebly.com

The Cells Themselves (detail)
Earthenware, Raffia, Aluminium
Dimensions Variable
Photo by Lee Walter

www.claybykhoa.com.au

Instagram: [clay_by_khoa](https://www.instagram.com/clay_by_khoa)

Facebook: [ClaybyKhoa](https://www.facebook.com/ClaybyKhoa)



KHOA EDGECOMBE

School of Art, Architecture and Design
(UniSA)

The Cells Themselves.

Khoa Edgcombe draws on her background in biomedical science, to inform her practice drawing links between art and science. Edgcombe's *The Cells Themselves* is an immersive work where her forms relate spatially to one another and other forms in the installation and as a range of interconnected parts. Her biomorphic forms express the connection between art and science alongside a sense of wonder that can be found in the junction between these two fields. Her work draws on the unique and intriguing characteristics found within microscopic organisms and cells, and presents them from an aesthetic perspective rather than scientific.

LAURA GARCIA

Adelaide College of the Arts
(TAFE SA / Flinders University)



Death can come unexpectedly, without notice and without time to say goodbye. Laura Garcia's *Asystole* examines the physicality of unexpected death and the lived experience of personal loss. This intimate yet universal encounter with the many faces of grief reflects on death as a precipice for the unknown. Garcia's work addresses the experience of loss and contemplates the act of dying, providing an emotive space in which to confront the inevitability of death and loss.

Asystole 6
Ultra gloss aluminium print
20 x 20cm
Image courtesy of the artist

www.lauragarciaquijada.com
Instagram: [lauragarciaquijada](https://www.instagram.com/lauragarciaquijada)

City To Void
Digital photograph
50 x 50cm
Image courtesy of the artist

www.josephhaxan.com

Instagram [josephhaxan](https://www.instagram.com/josephhaxan)

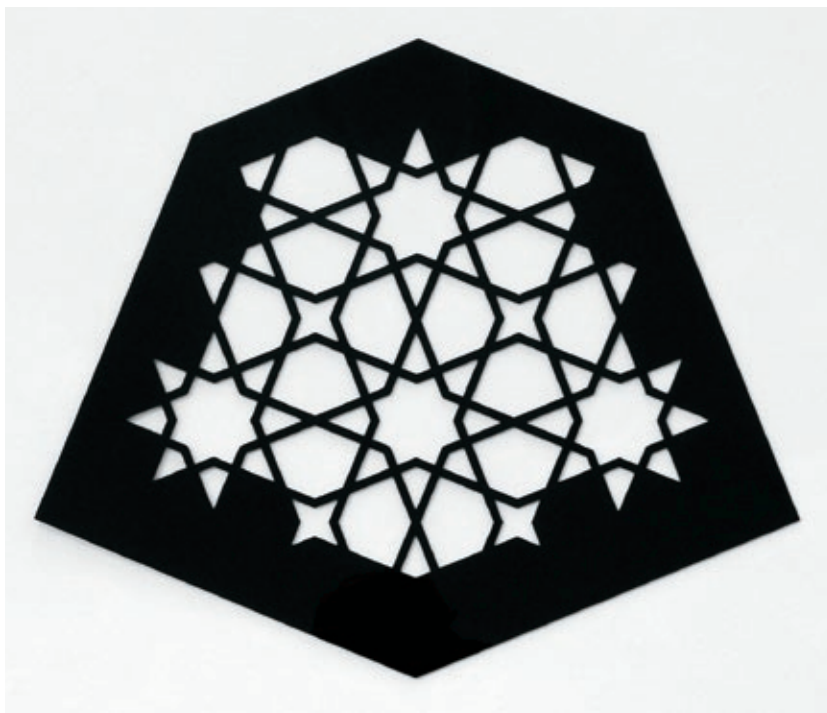
Facebook [JosephHaxanArtist](https://www.facebook.com/JosephHaxanArtist)

JOSEPH HAXAN

School of Art, Architecture and Design
(UniSA)

A cult spills out from the
windswept fray, into the light
and the muck of the city divine.





YUSUF HAYAT

School of Art, Architecture and Design
(UniSA)

Yusuf Hayat's practice is preoccupied with negotiating "difference" without opposition. He integrates symbols of Australian nationalism and European colonialism with elements of Islamic art, architecture and design to comment on hybrid diaspora identities and cosmopolitan aspirations. Hayat uses architectural features such as pillars and lattice designs in his practice as metaphors for transcultural communication. His recent work encompasses photographic, painting and architectural approaches to sculptural form.

Mashrabiya (detail)

Laser cut acrylic sheet, MDF, neodymium, steel, acrylic,
laser cut MDF, LED and fixings

Dimensions variable

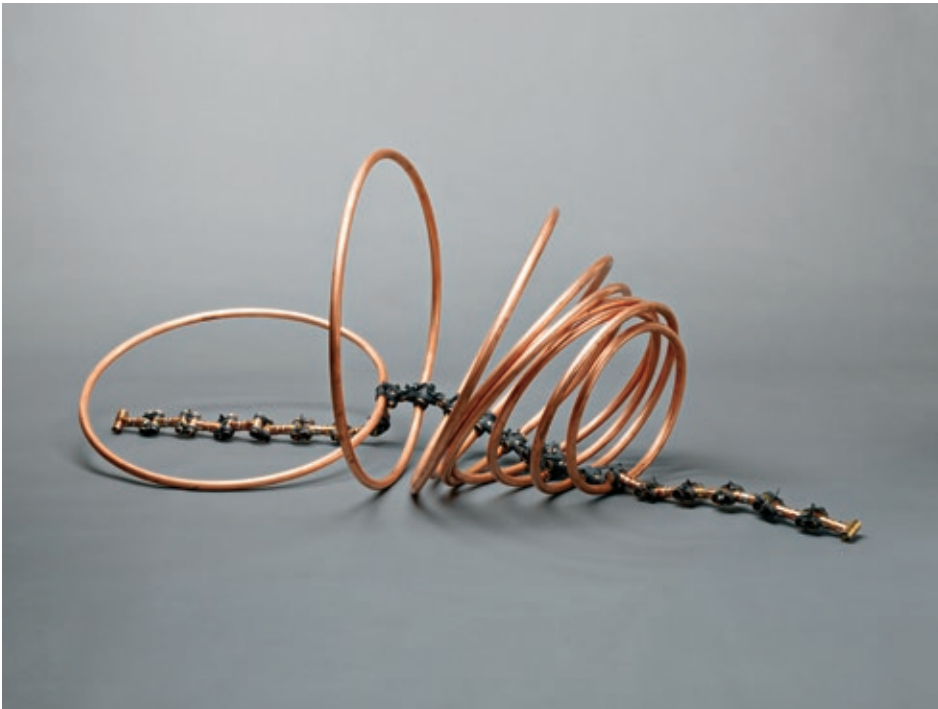
Image courtesy of the artist

www.australienartmatte.wixsite.com/australienartmatters

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The Afrikaans verse-epic *Raka* (N.P van Wyk Louw, 1941) tells the tale of the demise of a tribe in Africa, whose everyday existence is disturbed when the strange beast, Raka, appears. Despite Raka's gifts and invitations to dance, the young leader, Koki, perceives Raka as a threat to their customs, culture and values. In the inevitable battle between Raka and Koki, the leader is killed and Raka settles inside the gates of the community.

Die Spore van Raka (Echoes of an Ancient Sorrow) [2017] forms part of a suite of narrative sculptures that casts this Afrikaans text into the contemporary Australian landscape and explores the negotiation and production of cultural identities in Australia. *Die Spore van Raka* collapses the past-present continuum conceptually and visually casting the viewer into a liminal space; a space-between familiarity and foreignness, coherence and incomprehensibility. Similarly as the way that a tracker would interpret marks to discern an animal's direction, *Die Spore van Raka* invites the viewer to contemplate and position themselves within both Australian histories and its futures.



EDUARD HELMBOLD

School of Art, Architecture and Design
(UniSA)

Die Spore van Raka
(Echoes of an Ancient Sorrow)
Copper, rubber, cast acrylic
Dimensions variable
Photo by Grant Hancock

www.eduardhelmbold.com
@eduard_helmbold

JANE HERON-KIRKMOE

Adelaide College of the Arts

(TAFE SA / Flinders University)

Heron-Kirkmoe's *Stratum* considers the dichotomy between the complete and the incomplete, challenging traditional expectations of beauty and perfection. Her torn paper layers direct the eye inward to engage with the notion of chaos and order.

Stratum

Indian Rag Paper, Polycarbonate and steel

40 x 34 x 31cm

Photo by Lee Walter

www.sculpted.net.au





Bonding (detail)
 Artist proof print on stonehenge
 250gsm 100% rag paper
 94 x 64cm
Photo by Lee Walter

Steven Hill has for many years produced realist or representational art work in traditional mediums, including painting, drawing and engraving. Reflecting his previous experiences as a commercial engraver and acid etcher, Hill applies these commercial materials and industrial techniques to his printmaking.

Hill's crested pigeon drawings are a trope for the extended family of beings of which humanity is just a part. They are signifiers for the consciousness and sentience shared by all living things. Hill's plates used for his prints have taken on added importance as works in their own right. The plates are made from 'trophy plate' anodised aluminium which is then acid etched to varying depths. After the plate is used to produce the prints, Hill mounts it on a box. The pierced areas are illuminated from behind and the reflective surface of the plate mirrors the viewer such that they become part of the work and are shown alongside the crested pigeon.

STEVEN HILL

School of Art, Architecture and Design
 [UniSA]



Ocular Hematoma (detail)
Watercolour
315 x 7.4cm
Photo by Lee Walter

Instagram: [briannahumbles_artist](#)
Facebook: [ArtbyBriannaHumbles](#)

Humbles' *Ocular Hematoma* explores forms of abuse, ranging from domestic violence, child abuse, to bullying. Humbles' practice reflects a desire to raise awareness about the issues arising from abuse in contemporary society. She explores these issues through painted portraits depicting fractured images of violence and its consequences.

BRIANNA HUMBLER

Adelaide College of the Arts
(TAFE SA / Flinders University)

XX (*Why? Why?*) combines moving image and sound into a sculptural form to evoke a sense of bodily presence. Keeping with the lineage of feminist art, Kenning uses her own body to examine the physical self. In this work, the artist utilises the repeated gesture creating an endless performance. The body appears as though contained within the walls of the box, and converting the moving image from a flat surface to a three-dimensional form inhabiting the space. The rhythmic sound that echoes from the interior of the work further expands this sense of presence.

INDIA KENNING

Adelaide College of the Arts

[TAFE SA / Flinders University]



XX (*Why? Why?*)

Wooden box with in-built
screen and sound (video)

73 x 43.5 x 43.5cm

Photo by Lee Walter

www.vimeo.com/ikenningv

SIMONE LINDER-PATTON

Adelaide College of the Arts
(TAFE SA / Flinders University)



An Intimate Collection.

As an inadvertent collector, Simone Linder-Patton reflects on her relationships with accumulated objects that signify meaningful moments in the lives of her grown-up children.

For Linder-Patton, the act of collecting is deeply personal and the meaning of the collection is defined in the context of the relationships between the objects and the owner.

An Intimate Collection explores the preciousness and reverence that Linder-Patton bestows on objects. Her work reflects on aspects of the artist's personal identity as a 'mother' and interrogates the societal expectations associated with the construction of this gendered role.

An Intimate Collection, 2017 (detail)

Porcelain Paper Clay

Dimensions variable

Photo by Lee Walter

 [slinderpatton](#)

 [Ceramics by Simone Linder-Patton](#)

KATE LITTLE

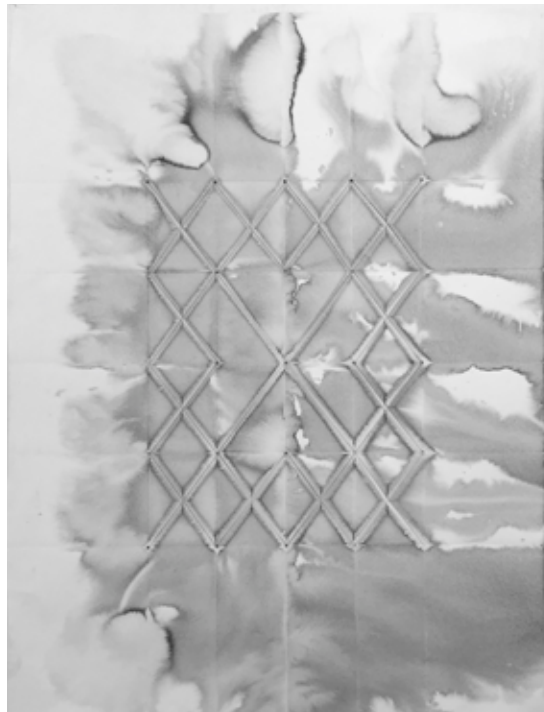
School of Art, Architecture and Design
(UniSA)

Kate Little's *Warp and Weft* explores the junction of mathematics, textiles and art. The work investigates the mathematics of symmetry and occurrences in textile production processes. Driven by curiosity and a desire to understand through the making process, Little tests the boundaries and properties of materials across a wide range of media. Her work is reflective and contemplative, celebrating the joy of repetition and difference present in music, mathematics and visual pattern.

Warp

Ink and cotton thread on paper
142 x 110cm

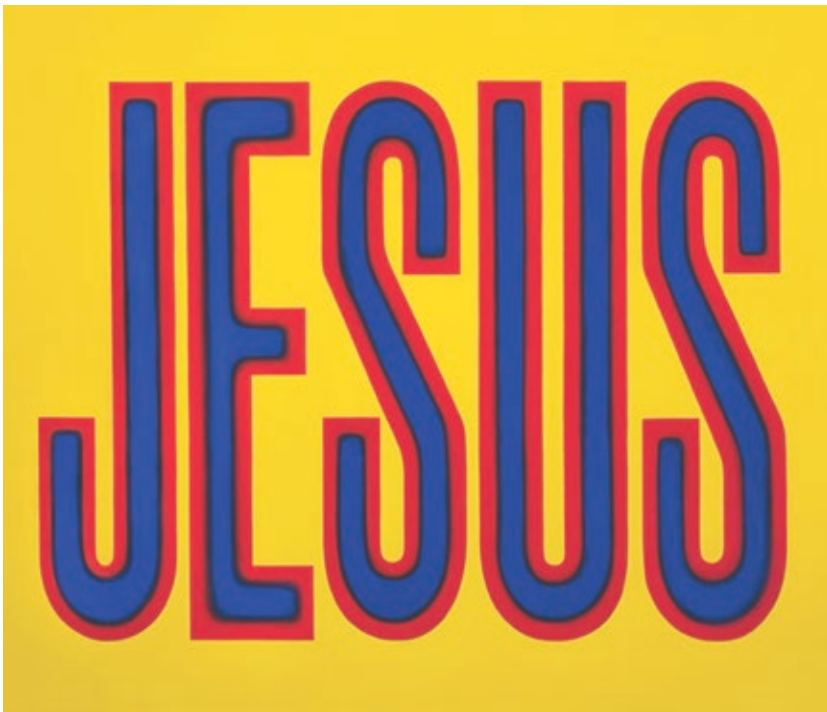
Image courtesy of the artist



www.katelittleart.com

© katelittleart

f KateLittleArt



JAY LORD

School of Art, Architecture and Design
(UniSA)

www.jaylordart.squarespace.com

Instagram: [@jaylordart](#)

Facebook: [JayLordArt](#)

Jay Lord's *Truth* explores communication, the subjective response of the viewer and the sublime experience. In the work, Lord draws on elements of language, with pairings of shape, colour, opinions, perception, semantics and beliefs; ultimately being left open to the viewer's interpretation.

Lord's work encourages individual reaction and interpretation of the work to be embracing of the position that 'subjectivity is an individual's own truth.'

Truth
Oil paint on stretched canvas
208 x 177cm

Image courtesy of the artist

EMILIE PLUNKETT

Adelaide College of the Arts
(TAFE SA / Flinders University)

Consume
Gloss inkjet print
210 x 120cm
Image courtesy of the artist

www.emilieplunkett.format.com

 [emilieplunkett](https://www.instagram.com/emilieplunkett)

Emilie Plunkett explores the consumption of contemporary society; the continuous depletion and devouring of any available resource. In Australia, over a million tonnes of waste are produced per year. Once an item has been used, it becomes purposeless and it is discarded. The endless cycle of creation to waste is deeply affecting the world's ecosystem. Plunkett's *Consume* highlights the aggressive nature of waste production and the hidden cost of this unsustainable cycle of consumption.



BRIANNA SPEIGHT

School of Art, Architecture and Design
(UniSA)

Brianna Speight's work visually interrogates and playfully translates her own questions surrounding feminine roles, aspects of reproduction and intimate relationships. Speight's personal experiences with femininity and intimate relationships are presented within a theatre of the absurd, with visceral photographic images with a palette of flesh, blood, liquids and plastic incorporating elements of illusion and performance. *Soft Assemblies* re-casts surrealist tropes such as theatricality, object experimentation and the uncanny to serve a contemporary investigation into essentialist perspectives of gender and sexuality within Australian context. *Soft Assemblies*' principal concern is the notion that gender is malleable, performative and constructed. Through processes of making, she begins to unravel every day mechanisms of language, gesture and assumption that serve patriarchal and heteronormative ideology.

www.briannaspeight.com
@briannaspeight



Attagirl
Digital photograph
60 x 90cm

Image courtesy of the artist



Records, Remnants
And Recollections 7
Bronze
18 x 11cm
Photo by Lee Walter

JOY STAHL

Adelaide College of the Arts
(TAFE SA / Flinders University)

Memory is subjective. Our recollections are coloured and altered by the passing of time. By recording our experiences, we try to preserve memories. Despite efforts to archive our past, the documentation and memories that remain are unable to fully capture what was originally experienced.

The fragmented quality of Stahl's multiple bronze casts of obsolete technologies in *Records, Remnants and Recollections* explore the wavering, imprecise and obscured details of our memories.

SARAH STURM

School of Art, Architecture and Design
(UniSA)



📷 sarah.sturm

What's Your Damage? IV

Digital photograph

35 x 109.5cm

Image courtesy of the artist

Sarah Sturm's tableaux *What's Your Damage?* explores the confrontational impacts of environmental degradation and the instability of our planets ecological structures.

Sturm's images create tension between human anguish and plastic as metaphorical for environmental impact inflicted upon the earth. Her images provoke questions about the human contribution to environmental destruction and the ethical ramifications of our behaviour, while foreshadowing the reality that without adaption, we will render the earth uninhabitable.

FELICITY TOWNSEND

Adelaide College of the Arts

(TAFE SA / Flinders University)

www.felicitytownsendvisualartist.com

📷 [felicitytownsendvisualartist](#)

📱 [FelicityTownsend:VisualArtist](#)

Felicity Townsend's *Revelare: Declaration* forms part of a larger investigation into transformations and screening behaviours both observed and enacted through thermochromic liquid crystals and human emotional responses. 'To screen' can mean 'to display' or 'to obscure.' *Revelare: Declaration* explores display rituals and the physical body as a conductor of language. In the work, liquid crystals painted on the throat mimic the iridescent plumage of male birds of paradise, changing and transitioning during speech. By muting sound, Townsend prevents the comprehension of the language and brings the focus back onto the physical action of speech.

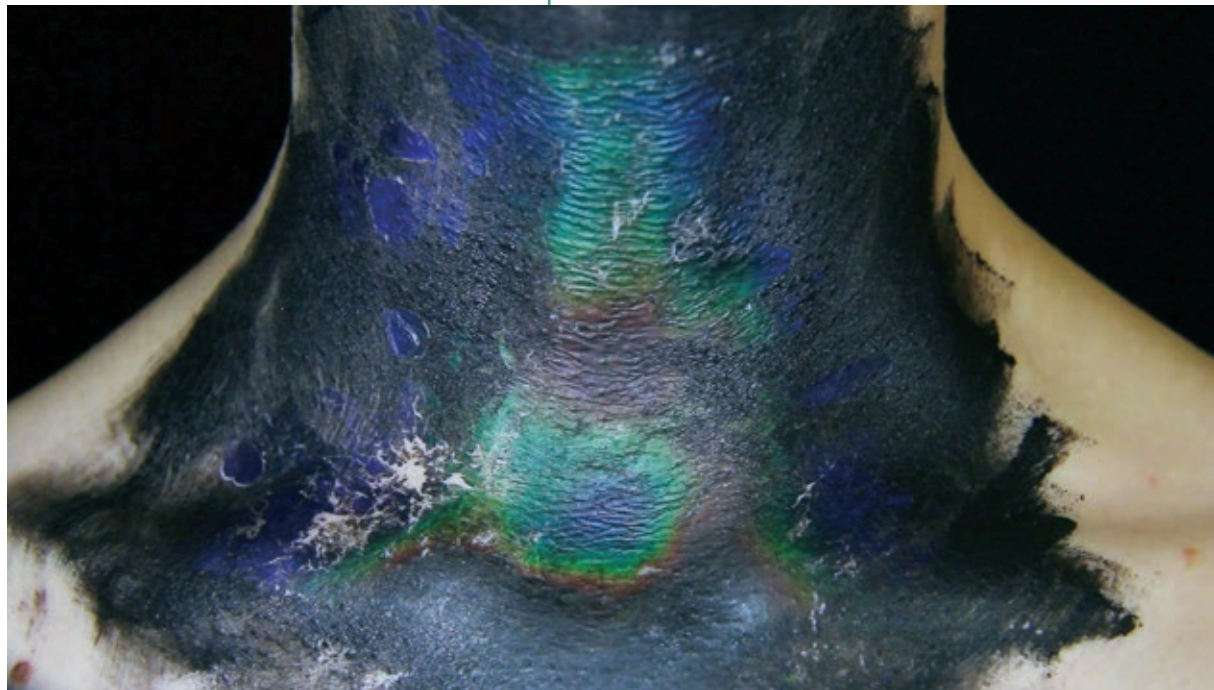
Revelare: Declaration (video still)

Copper, steel, digital video

Video: 1.54 min continuous loop; Ipad:

24 x 18.5cm; Sculpture: 42 x 23 x 17.5cm

Image courtesy of the artist





HANNAH VORRATH-PAJAK

School of Art, Architecture and Design
(UniSA)

Hannah Vorrath-Pajak's practice focuses on the narratives of ritualism, home and comfort explored through the vessel of wheel-thrown domestic ceramic ware and hand built pots.

The *Mud Pot* series focuses on the sense of home and calmed comfort to be found in the natural environment. Vorrath-Pajak explores this connection between the forms she found herself instinctively making, including the incidental aesthetics and emotional experience she associates with nature.

Through a hand building technique, the dark clay and the organic forms common to all the vessels in this series, evoke a sense of being from the earth and wellbeing because of Vorrath-Pajak's heightened connection to nature.

Mudrocket
Stoneware clay
Dimensions variable
Image courtesy of the artist

www.hannahvorrathpajakpottery.com
Instagram [hannahvorrathpajak](https://www.instagram.com/hannahvorrathpajak)



Human
Oil on unprimed canvas
200 x 200cm
Photo by Brianna Speight

@willson_and_co

MOLLY WILLSON

School of Art, Architecture and Design
(UniSA)

Molly Willson's work focuses on the intersection of abstract modes of production and the development of human identity. Through sampling, hybridisation and the pure expression of abstract modes of creation, her work aims to develop a language through which human identities can manifest on canvas. It is through this understanding of the indexical gesture and the gendered political climate of the Abstract Expressionist movement, her work references the complexities and symbolic layers that make up a process through which identity can be understood more purely than through figurative representation.

The Eternal Youths. Unnatural Selection in the
Age of the Anthropocene.

This work is part of a broader investigation of the Posthuman condition and acknowledges contemporary anxiety about the planet that our children will inherit. Informed by my recent journey to Osorezan in Northern Japan, it presents the 'eternal youth' as a metaphor for the loss of our natural world, as well as our innocence and humanity.

Translated as 'Fear Mountain', Osorezan in Buddhist Japanese mythology, is believed to be a gateway to the underworld. Situated on the shores of a caldera – a lake within an active volcano – it is a charred landscape of blasted rocks, scalding pools of bubbling mud and stinking sulphurous gases. Stone effigies dressed in babies' bibs punctuate the desolation, for the souls of lost children linger here, too young to have accrued adequate karma to depart this hellish place. Piles of stones are heaped into cairns, placed so by anguished parents as offerings to the gods, in return for their children's passage into the afterlife.

This poignant place of sublime harshness, has informed my hypothetical and metaphorical future; the world of the Posthuman. Here, the earth has been stripped of its foliage, and humans have become gods, genetically manipulated and ageless, and yet beholden to the omnipotent voice of our digital devices. These youths – preternatural clones of perfection – are suspended uneasily within a purgatorial landscape; connected but also disconnected.

Rebecca Hastings is represented by
Flinders Lane Gallery.

The Eternal Youths
(The Fetish)
Oil on board
120 x 120cm

Photo by James Field

REBECCA HASTINGS

Masters Candidate

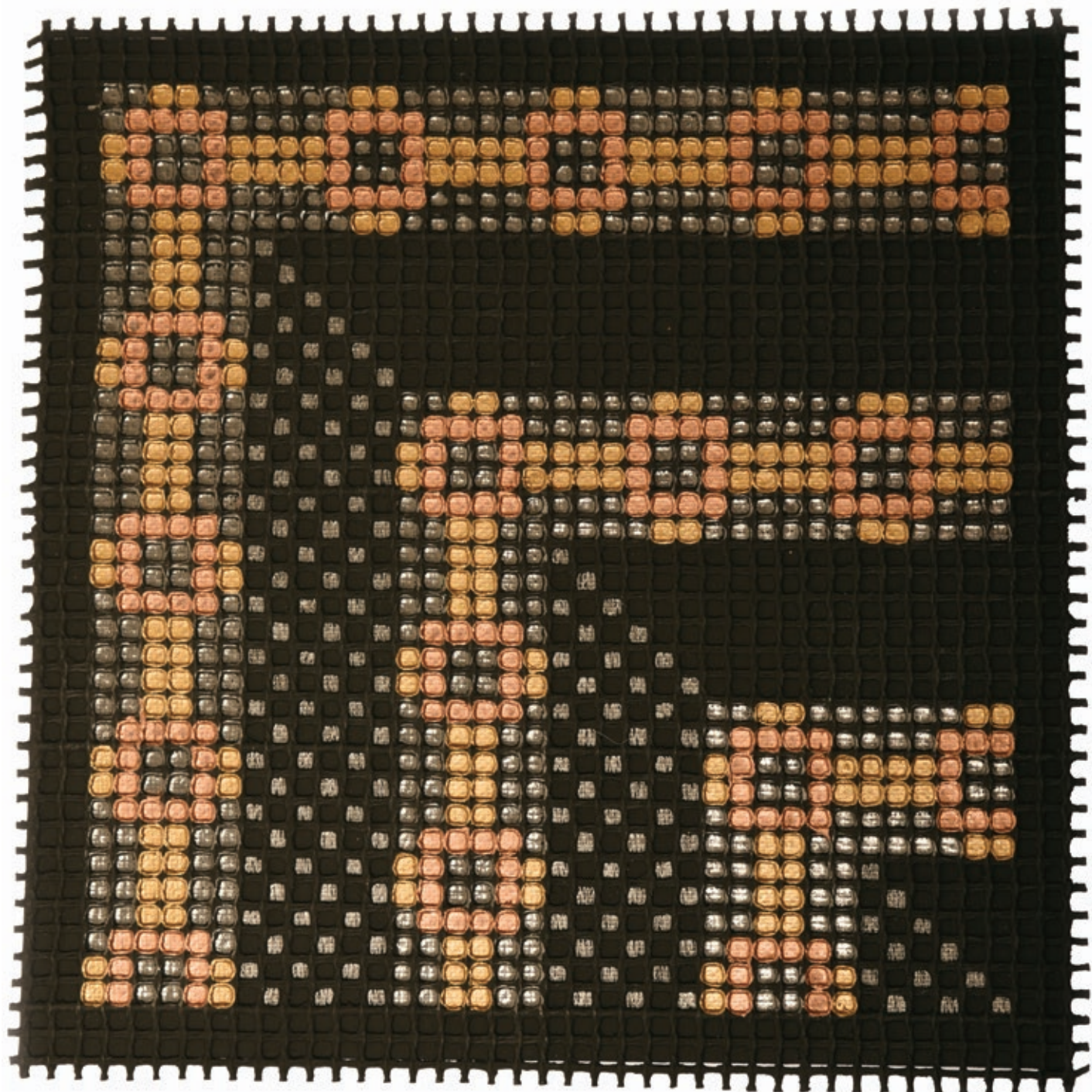
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www.rebeccahastings.com.au

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Facebook: [RebeccaHastingsArtist](#)





MARYE HOBBS

Masters Candidate

School of Art, Architecture and Design
(UniSA)

Marye Hobbs' art practice draws on art and science to consider perception within a neuro-aesthetic and cognitive science framework.

The Cognitive Matrix is motivated by the artist's interest in geometric mathematics and abstraction. Hobbs' utilises developmental diagrammatic drawings to construct and transcribe mathematical equations using a square grid. Her work investigates the mapped modularity of data, expressed through a predetermined number of divisions on an overlying grid, resulting in a pre-pixilation method that forms the foundation of the work.

The Cognitive Matrix was developed through the process of applying sensory perception as an aesthetic exercise to harmonize and balance cognitive perception. The outcome of this neuro-diverse perspective is a generative expression of order from chaos. Both form and space become representative of the harmony and balance within the gridwork and metaphorical for the systems of order in contemporary life.

www.virtuouscraft.com

The Cognitive Matrix (detail)
Acrylic, graphite, marker, cotton
160 x 90cm
Photo by Lee Walter

Carly Snoswell's practice examines textiles and DIY craft making as a devotional impulse fuelled by fandom. She is interested in how fan art can contribute towards a stronger sense of personal identity. Fans are notoriously prolific producers, and through craft practices they can engage in their fan community in a tactile and creative way. Investigating daily experiences of fan communities and allowing this to inform her repetitive textile practice, Snoswell creates craft objects which act as odes to pop-cultural phenomena. Through this, Snoswell attempts to validate these repetitive and obsessive tendencies that develop through involvement in fandom and hobby crafts. working to challenge notions of superficiality and inferiority to present the deep emotional connection that is created through fan art.

www.carlysnoswell.com

📷 carlysnoswell

CARLY SNOSWELL

Masters Candidate

School of Art, Architecture and Design

(UniSA)



Since 2011 (detail)
 Found images of Beyoncé,
 felt, sequins, beads, metallic
 thread, cotton, wool,
 various trim
 150 x 120cm
Photo by Lee Walter

JESS TAYLOR

Masters Candidate

School of Art, Architecture and Design
(UniSA)

Mindless Self Indulgence (detail)

3D printed plastic, table
80 x 40 x 40cm

Photo by Lee Walter

www.jesstaylorartist.com

Instagram: [jesstaylor_artist](#)

Facebook: [JessTaylorArtist](#)

Jess Taylor's work focuses on representations of horror and the human compulsion to consume images of suffering, and immerse oneself in fictional worlds that are violent and dystopic. Horror fictions are the mechanisms by which society expresses its anxieties and hopes, from the personal to the collective. Taylor is interested in peeling back the skin of these monstrous tales to see the human fears, and in using the language of horror to look her own nightmares in the eye. For Taylor, the desire to seek out images and narratives that frighten and disgust for pleasure and recreation is a contradiction she is unable to reconcile, and so her work fixates on this bizarre and ambivalent choice.



Basking

Linen, cotton, sequins, tablecloth,
handmade glow-in-the-dark beads

92 x 60 x 5cm

Photo by Grant Hancock



SERA WATERS

PhD Candidate

School of Art, Architecture and Design
(UniSA)

Sera Waters' practice inhabits Australian historical gaps in order to explore how the present is haunted by pasts which have been denied, disavowed, or buried. Using her own knotty settler family histories as a starting point, her research unearths gaps more like gulfs around past lives.

The home is a site of central importance to Waters' work as it is in this domestic sphere where women have traditionally been bound by home-making labour. In colonised Australia, it is also the place where women became complicit in unhoming others; a past that still requires national recognition.

For generations in Waters' family (and many others), the home has been where women have created and used domesticated visual languages to comfort, reconcile, work-through, disavow or recognise exterior events that impact on their interiorised spaces. Waters' practice questions what traditions, and what lessons for survival (or silencing) have been passed along to her, particularly through domestic skills such as embroidering, crafting, stitching, mending, and other textile methods.

She invokes these inherited home-based skills to conjure meditative states of repetition, apply patterns that carry tradition, and scrutinise gestures and habits which have been passed down for generations. Waters' fine needlework skills, especially blackwork embroidery (seen in the portraits of Basking), merge with Australiana, kitsch, and amateur home-crafting techniques to pay homage to the unrecognised hours spent by women labouring their lives away in the home.

Water's uses inherited and found materials, such as towels, tablecloths, linens and other textiles to stitch not-so-comforting stories about the roles her ancestors played in colonising Australian regions across the eras.

Needlework has the potential to recognise and question intergenerational legacies, and Water's work pushes traditions into discomfiting territories with the aim of shifting future trajectories.

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HELPMANN Academy

The Helpmann Academy empowers South Australia's most promising emerging artists to realise their visions and build sustainable practices.

We believe the arts are an essential part of society, and that the talented and dedicated emerging artists we support are valuable contributors, who deserve to be encouraged and celebrated.

A career in the performing or visual arts is a tough road to tread. Our aim is to develop connections and pathways for successful and sustainable careers, and walk alongside emerging artists as they make the transition from study to professional practice.

We collaborate with a passionate community of partners, donors and cultural organisations to provide a unique and valuable program of grants, awards, fellowships, residencies, mentorships and masterclasses.

Together, we work to ensure artists are exposed to a diverse range of opportunities, providing the best chance to develop their artistic identity, and act as the principal driving force of their own careers.

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