



HELMANN  
Academy

# GRADUATE EXHIBITION 2017

Nerida Bell  
Steven Bellosguardo  
Christopher Boha  
Kate Bohunnis  
Madeleine Collopy  
Mirjana Dobson  
Nate Finch  
Lisa Furno  
Sally Goldsmith  
Ursula Halpin  
eDuard Helmbold  
Marye Hobbs  
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Jim Jones  
Emilija Kasumovic  
Jay Kowald

Nerissa Kyle  
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Tom Moore  
Sonya Moyle  
Ngoc Nguyen  
Taylor Parham  
Kelsey Reynolds  
Jasmine Symons  
Karlien Van Rooyen  
Stella Vänskä  
Kerrie Williams  
Molly Willson  
Min Wong  
Marissa Ziesing





HELPMANN  
Academy

# GRADUATE EXHIBITION 2017

Celebrating its 22nd year in 2017, the Helpmann Academy Graduate Exhibition has an established reputation as the showcase exhibition of South Australia's emerging artists.

For many of the artists presented here, 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 blossoming career.

For the first time in 2017, the exhibition includes works by Masters and PhD candidates.

For the viewing public, the Helpmann Academy Graduate Exhibition is the only chance to see the collected works of these artists; an exciting and concentrated opportunity for discovery.

The exhibition provides a concise snapshot of the work of recently graduated artists in South Australia. It 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 study, exploration and reflection by these emerging artists.

We thank the selection panel for their participation and the staff and 2016 graduates of Adelaide College of the Arts (TAFE SA) / Flinders University, and School of Art, Architecture and Design (UniSA), for making this exhibition possible.

**Friday 17 February  
to Sunday 12 March**

**10:30AM TO 4:30PM DAILY**

**Drill Hall, Torrens Parade Ground  
Victoria Drive, Adelaide**

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#### SELECTION PANEL

**Rebecca Evans** – Curator of European and Australian Decorative Arts, Art Gallery of South Australia

**Gillian Brown** – Curator, Anne and Gordon Samstag Museum of Art

**Hugo Michell** – Director, Hugo Michell Gallery

#### CURATORIAL MANAGER

**Kylie Neagle**

#### OPENING SPEAKER & CURATORIAL MENTOR

**Lisa Slade** – Assistant Director, Artistic Programs, Art Gallery of South Australia

#### CATALOGUE DESIGN

**Black Squid Design**

#### COVER IMAGE

**Mirjana Dobson** – Synthetic Organism (detail of installation). Photograph by Jasmine Van Der Byl

MAJOR EVENT PARTNER

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THE HELPMANN  
ACADEMY GRATEFULLY  
ACKNOWLEDGES THE  
SUPPORT OF OUR  
FOLLOWING PARTNERS

AWARD & EXHIBITION PARTNERS

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MinterEllison



RAFFEN  
AWARD

bluethumb



SALA



WINE PARTNER

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# 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 and performing arts training together in one building, affording cross discipline learning that has long term benefits. This thriving hub of creative activity brings together dance, acting, film and television, visual art and craft, technical production, creative and professional writing and arts administration under one roof. A modern, 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.

The Bachelor of Creative Arts (Visual Arts) / (Visual Arts Honours) are delivered in partnership by Flinders University and TAFE SA through Adelaide College of the Arts, in Light Square. Students are concurrently enrolled at both institutions providing a dazzling wealth of opportunity and resources during their study.

Adelaide College of the Arts employs highly respected professionals and industry specialists with high-level expertise and practical teaching skills to 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

New in 2017

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

## THE WATSON AWARD

An opportunity for an emerging artist to  
have their work become part of the Watson's  
prestigious collection. This acquisitive 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 MINTER ELLISON AWARD

New in 2017

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

## THE WORTH GALLERY BARN STUDIO AWARD

New in 2017

Provides a three-month studio residency at  
The Barn in Stirling, allowing the freedom and  
peace of mind to develop work in a dedicated  
studio space. Valued at \$5,000.

## THE RAFFEN AWARD

An acquisitive award, the chosen work  
becomes part of a significant private  
collection. \$3,500 cash.

## THE ROB LYONS AWARD

New in 2017

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

## THE BLUETHUMB AWARD

New in 2017

Provides an artist profile on the Bluethumb  
website, plus in-kind support including an  
interview, photo shoot and 12 months of  
mentoring. Valued at \$2,500, including a  
\$1,000 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 SALA AWARD

Provides premium registration for the 2017  
SALA Festival. Awarded to an artist who will  
benefit from exhibiting their work at SALA.  
Valued at \$1,000, including a \$530 cash prize.

## THE ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS BACKERS' PRIZE

Presented to an artist chosen by partner  
institution representatives including security  
staff, art suppliers and facility managers,  
each of who have supported the artists behind  
the scenes during their studies. \$500 cash.

Vote for your favourite  
artwork during the exhibition.  
**THE WATSON 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 an  
accommodation package from  
The Watson.

This catalogue celebrates a selection of 2016 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).

# 10 THINGS TO TELL A GRADUATING ART STUDENT

LISA SLADE

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**No two descriptions of the life of an artist are ever the same. No one has written a rulebook and there's no single manifesto to guide the way. Chances are, your mum and dad weren't artists and you're not continuing in the family business. So what advice might be helpful for those leaving study to become artists?**

**1. A good art student is not the same as a good artist.**

Great to hear you did well in your studies. Now it's time to make your own way, and there are no deadlines, crit. sessions or technical assistants to keep you on track. Consider your strengths and write them down (quickly, now) – these will become the core of what you do and how you do it.

**2. You don't have to make it alone – create a collective.**

This is one way of maintaining momentum and making the most of limited resources. Share a studio, an exhibition space or a way of seeing.

**3. Get good at writing, or find someone else who is.**

Call me old fashioned, but to get good at writing you need to get good at reading. Every writer is a reader first. Find those voices in the art world that you like reading and consider what it is that works for you. Get an editor. No one can edit their own work. No one.

**4. Mine your own archive. Believe it or not, it's your life that will make good art, not someone else's.**

Authenticity, though *démodé* last century, is back. You can't make someone else's work, so make your own.

**5. Find a mentor.**

The art world is a bewildering phenomenon. Find someone who is just ahead of you on the journey and look and learn.

**6. See stuff.**

Really see stuff. Instagram is probably not enough.

**7. Get out there.**

Look for opportunities, such as grants and residencies, that can help expand your horizons.

**8. Make friends with curators, or become one.**

Curating, even as a temporary disposition, can help you step back from your own work and see things from the audience's perspective. Whatever you do, just don't curate your own work into the show.

**9. Be prepared to work hard, including nights and weekends.**

Have a good look at yourself and think about your work habits. Try tip No. 1 again.

**10. Consider your role, your job, your craft.**

Remember what art is for. Write your own manifesto because no one will write it for you. Keep it to chuckle over in 20 years' time.

## Lisa Slade

Lisa is Assistant Director, Artistic Programs at the Art Gallery of South Australia. In 2016 she curated *Magic Object*, the 2016 Adelaide Biennial of Australian Art and *Sappers & Shrapnel*: contemporary art and the art of the trenches.



### Remnants

Hand built cool ice paper clay,  
coloured slips

17cm x 20cm x 15cm

*Photograph by Michal Kluvanek*

## NERIDA BELL

Adelaide College of the Arts

(TAFE SA / Flinders University)

My clay forms explore ideas of memories and identity and how we respond to our domestic environment. An aspect of my 'lived experience' is a strong association with textures, patterns and colours associated with 1950s textiles that dominated the interiors of my childhood. My collection of vintage fabrics are reimagined to recreate something new.

The idea of 'recollection' references not only the tangible and tactile existence of my material assemblage, but also the intangible presence to recall past experiences and then to reminisce upon them. This ceramic recollection pays homage to these iconic fabrics.



## STEVEN BELLOSGUARDO

School of Art, Architecture and Design  
(UniSA)



My observations of human interaction and body language as dialogue initiated an exploration of sculptural forms engaging with one another. Between every human and form, an interaction takes place; we choose to acknowledge and engage, or ignore and isolate. During these exchanges a tension is created, positive or negative. I am interested in these interactions, the connections made, the dialogue, the emotion, and curiosities that are formed.

I attempt to capture a sense of play between the viewer and the object while vibrant colours invite the observer to engage with lively forms. Appearing lightweight and smooth akin to plastic or fibreglass, these forms juxtapose the heavy and rigid steel in which they are made from. This work derives from an original series of 12 maquettes; with figures reused to create new assemblages with a variety of outcomes. *Structure 5* depicts a male and female engaging, yet the ambiguous forms and pastel colours detach gender and identity, shifting focus to a fundamental requirement in our lives; basic human interaction.

### Structure 5

Corten steel, enamel paint  
270cm x 260cm x 120cm

Photograph by Jasmine Van Der Byl

## CHRISTOPHER BOHA | PhD Candidate

School of Art, Architecture and Design

(UniSA)

The best “toys” that my father ever gave my brothers and I was a collection of tools and a space in the back yard to use them. We scavenged old bits of wood and bent rusty nails from my father’s old building projects, spending countless hours straightening nails and hammering together forts and other elaborate projects.

To say that I was raised working with my hands is an understatement. We came to understand the world and our place in it through the experience of working with our hands and the family and community that taught us to do so.

Now years later, having left the place where I grew up in Canada and moving to Australia, my ideas of belonging and identity have been challenged.

The cast crystal tools in *Shadow Board* evoke memories that I closely associate with ideas of home and belonging, while the absence of the tools themselves acknowledge feelings of loss and longing that have come with my relocation. The tools are laid out on a ‘work bench’ made from recycled Jarrah floor joists reclaimed from a house being demolished to make way for a new build.

Like the new house settling into the lot, *Shadow Board* investigates the possibilities of rebuilding ideas of home and feelings of emplacement far from where I was raised. I have attempted to reevaluate not only ideas of where I belong but how I belong, and what that means for my own perception of self.



**Shadow Board**  
Reclaimed jarrah timber,  
cast optical crystal  
340cm x 40cm x 100cm  
*Image courtesy of the artist*

## KATE BOHUNNIS

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

### *The Line* (detail)

Screen prints on Hahnemuhle 300gsm  
paper, timber frames, neon flex  
Print dimensions 70cm x 108cm

*Photograph by Jasmine Van Der Byl*

*The Line* is an exploration of the intimate fractions of one's personal narrative. It is an investigation of self; an encounter with the treacherous environments that lay deep within our psyches.

Each component of *The Line* provides an abstracted association with this experience. The intention of the screen-printed images is to remain obtuse, as one person's coordinates cannot map those of another. By obscuring the visual language, *The Line* investigates the sensation rather than the event, thereby inviting the viewer to conduct their own introspective examinations. The neon light connecting each harrowed line circumvents its dismal descent; lifting one's broken past into the future.

Within *The Line* lives a message; traversing through one's tender terrain does not need to be an intrepid undertaking, for we are all made up of false starts and missing parts, but perhaps what is of most importance is what comes after the breaking.





**Temporary Kinaesthesia (detail)**  
Mixed media on wooden panels  
with video projection  
240cm x 82cm  
*Image courtesy of the artist*

## MADELEINE COLLOPY

Adelaide College of the Arts

(TAFE SA / Flinders University)

The ever-changing and disappearing nature of movement is what transforms a live performance into a vital experience for both the performer and the audience. Do we 'miss out' when we no longer have access to a process unfolding? How do we perceive and respond to a temporal act in comparison to a fixed two-dimensional drawing? These are questions I pose whilst exploring the repetitions, the erasures, the layers and the documentation of fleeting moments.

## MIRJANA DOBSON

Adelaide College of the Arts

[TAFE SA / Flinders University]



Synthetic Organism (a) (detail)

Slipcast stoneware, horsehair

Dimensions variable

Photograph by Zoe Jones

Mirjana Dobson creates sculptural ceramic installations that explore the relationship between science and nature.

*The Synthetic Organism* is a taxonomic specimen collection that seeks to interrogate concepts of artificial synthesis.

The created hybrid forms fuse elements that are both factual and fictional. Through this process of synthesis, they acquire the potential to become anything. These organisms are a metaphor for the vulnerability and fragility of our biological state, primarily contemplating changes in the natural course of evolution due to human intervention.

*The Synthetic Organism* questions the manipulation of life and encourages the viewer to reflect on consequences that may result through human interference and experimentation.

## NATE FINCH

Adelaide College of the Arts

[TAFE SA / Flinders University]

My marks explore relationships between colour harmonies, using visual and tactile surface textures. Responses to living, things that can't be explained in words are translated in my own unique visual language. Using energy that is spontaneous and direct with emphasis on materiality, I leave interpretation to the viewer.



Plunged into that days red thunder

Mixed media on canvas

213cm x 137cm

Photograph by Jasmine Van Der Byl



**Passionfruit Citrus Bags**

Citrus bags, cord, paint  
35cm x 25cm x 5cm

*Photograph by Grant Hancock*



**LISA FURNO**

School of Art, Architecture  
and Design

(UniSA)

My approach to my work has developed into one that is intuitively led through experimentation and exploration of materials, colours and composition. I find it beneficial to develop pieces without preconception of end result and enjoy the journey of the process.

My work is predominantly influenced and motivated by the cause and effect of consumerism, sustainability and recycling and I source my materials from friends, op-shops, hard rubbish and the laneways of the city I'm exploring.

I like to work with objects that signify the consumable society that we live in. My recent projects have included discarded citrus bags, plastic straws or toothbrushes washed up on a beach. These objects are used by billions of people worldwide and then discarded by almost everyone. I wanted to draw attention to these objects and the throwaway mentality of consumerism by constructing works that make people think about how and what they use...





**The Perforated Line. Fan Brooch**  
 Sterling silver  
 (oxidised),  
 freshwater  
 pearls, stainless  
 steel pin  
 5cm x 3.5cm  
 x 2cm  
*Photograph by  
 Jasmine Van Der  
 Byl*

## SALLY GOLDSMITH

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

A perforated line enables the controlled tearing apart of paper.

*The perforated line* within this collection of jewellery explores a deeper meaning relating to our seemingly predictable human existence; a procession of aligned and inescapable events leading from our birth until our death.

The work also contemplates fear and regret.

Fear that our life course is preordained and unalterable despite our best efforts to change it; regret for lost opportunities that we recognise only with the benefit of hindsight.

However, even with a perforated line, paper sometimes rips in an unanticipated direction.

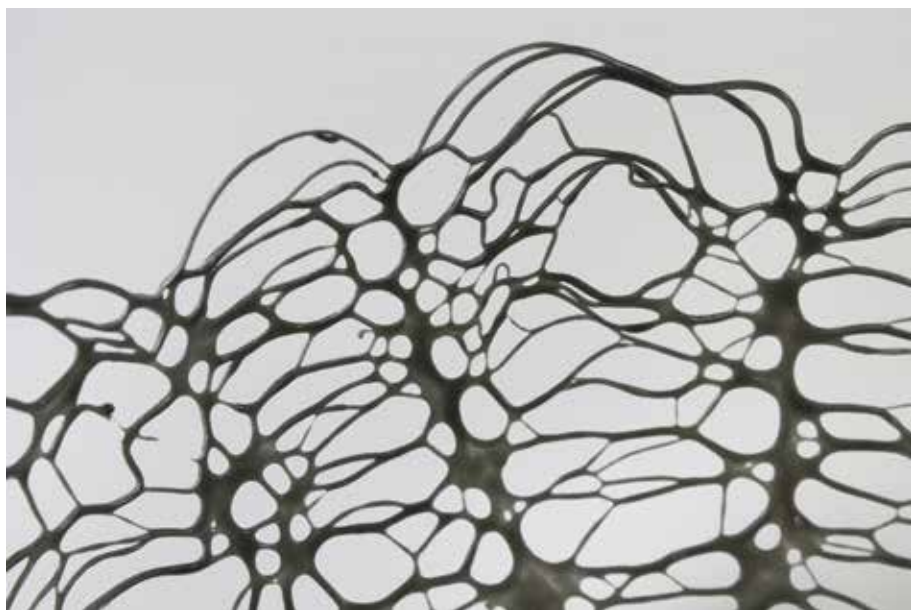
## URSULA HALPIN

School of Art, Architecture & Design  
(UniSA)

*Feicim samhail anchumtha sa ghloine dorchá; I see through the glass darkly.*

Glass as a material is both strong and fragile. It has a tension between the ease it can break and the longevity and strength of its structure and this is foremost in my use of the material, which reflect the concerns of these objects. It demonstrates the paradox of strength, endurance, precariousness, vulnerability and danger that are prevalent in the narratives behind the work and the artefacts produced through studio research reflect those paradoxes. The ephemeral nature of these artefacts challenge both in their own make up, materially and challenge the viewer.

Using the tradition of Irish crochet lace in my family as a vehicle, I explore the tacit and haptic engagement in the materiality of glass. The initial element of control is cast aside making visible the undoing of stitching and further exploiting the complex dichotomy of the 'speaking subject' narrative in these works. The subconscious and conscious memories of abject experiences are remediated through making and thinking through the material. The abject experiences are dispelled and the glass objects imbued when the material serendipitously tears, shreds, pulls and breaks apart so it is on the edge of falling apart, or holding itself together, paradoxically giving it strength and tenacity.



**Caite i dtraipisí (cast aside) IV (detail)**  
Pâte de verre, kiln formed bullseye glass  
45cm x 30cm

*Photograph by Jasmine Van Der Byl*

## EDUARD HELMBOLD

School of Art, Architecture and Design  
(UniSA)

0-0-0

Video

Dimensions Variable

*Photograph by Laura Garcia Quijada*

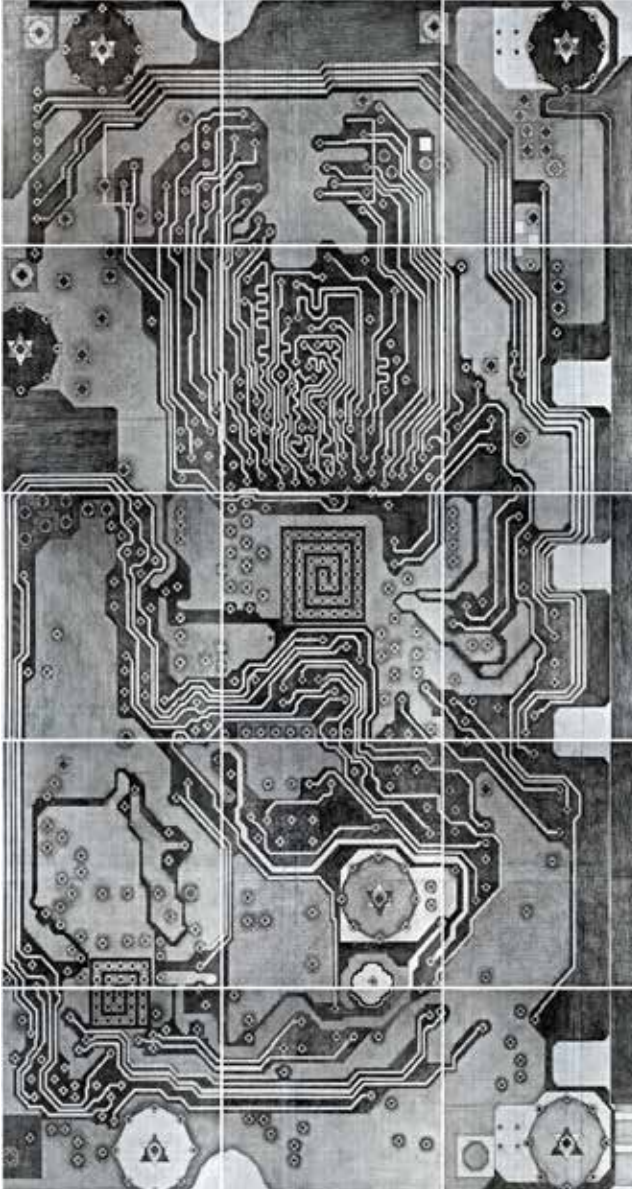


eDuard Helmbold explores the construction and embodiment of artistic identity.

Using performance as the guiding process whereby he produces his objects, Helmbold imitates the lives and works of Marcel Duchamp, Joseph Beuys and Matthew Barney in an attempt to overcome the anxiety of their artistic influence and ingest their visual vocabularies in exploring his question. Helmbold's performances are imbued with narrative, symbology and art historical reference, often resulting in totems, tessera and tools constructed out of found material and objects, as well as objects cast in petroleum jelly, fat and motor oil.

## MARYE HOBBS

School of Art, Architecture and Design  
(UniSA)



Labyrinthine Collective  
Graphite, graph paper  
100cm x 180cm  
*Image courtesy of the artist*

*Labyrinthine Collective* explores a metaphoric labyrinthine existence using patterns and spatial passages. The production of visual pathways represents memory and visual synchronicity inspired by mathematical constructions and notations in the study of allegorical, geometric abstraction to transport processed memory data with the use of linear construction.

An order out of chaos is also present through the production of geometric pathways, of mathematical patterns that repeat in time to develop a synchronized cognitivism for a neuro response. It is through the storage of chronological and spatial memory and experience linked to the senses that I can express this non-linear dynamism when I apply the use of visual mathematics to produce diagrammatic equations as drawings or plans. This invisible essential order is represented as harmony and balance, through form and content.

The creation of patterning regeneration within a geometric structure is a cognitive process for me that explores the boundary(s) of my perception. This world is linear, as I see the world in patterns, as an independent visual language of mathematical thought within multiple pathways. This is the lived experience of my world, which is made up of sensory aspects of an autistic environment and I use this independent visual language of numerical thought through logic-based, self-imposed, rule-based art methodologies.

*'The survival of our species depends upon how our relationships with earth others are re-configured.'*\*

To re-configure requires acknowledging that our position is not one of supreme being but one that has equal footing within human/nonhuman interrelationships. We are not disconnected from this world and others but in a constant state of negotiation through connections and intersections. Through a porous body it is possible to have a multiplicity of transience state of identities and forms.

To examine a transient state of being I examine a transient state of matter. Experimenting and observing the micro-environment of electro-deposition reveals the relationship within the metaphysical intensities that surround us and their affective transmission on the body. The artefacts produced by this process are ambiguous by their content. The copper atoms haphazardly grown onto the shaft of hair and bone suggest the inter-relationship with the human/nonhuman and their affect. It is through this affect that we could consider an alternate understanding of 'being' in the world.

\*Val Plumwood, A Review of Deborah Rose Reports of a Wild Country: Ethics of a decolonisation, Australian Humanities review.



## GAIL HOCKING | Masters Candidate

School of Art, Architecture and Design  
(UniSA)

A Quiet Disturbance - Transmuted State of Being, Series #1, 1.1  
Copper, electrodeposition, artist's hair  
10cm x 4cm

Photograph by Peter Stephens, Nu Image



Glad Rap (detail)  
Acrylic, pastel, wood  
146cm x 106cm  
*Photograph by Jasmine Van Der Byl*



## JIM JONES

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

Jones' work spills the analogue soul catalyst; the walls, watering holes and looking glasses frequented by the radiated child of ultraviolet plight. Fixated on the anti-matters of our modern western fantasy and the anxious freedom of our mongrel syntax, his deliverance in art fosters both commentary and confession, with a big, black, irreverent bow tying the two

nose-to-nose for a decent sniff. Jones' inspiration draws from the stupor of our human primatology, the extent to which our cultures will complexify themselves into obscurity, and the reality pool of a myriad of likeminded artistic mercenaries; from the crinkled thoughts of Robert Crumb and David Shrigley, to the ethereal layering of Ian Fairweather and Jean Michel-Basquiat, all

fuelled by the constant rebirth of the Residents, William S. Burroughs, and Miles Davis.

These pieces expose the thought-machine of the modern urbanite, the nature of the concrete ecosystem and the cultural egg-and-spoon race our transgressive bipeds rally in their respective cul-de-sacs.

# EMILIJA KASUMOVIC

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

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My work explores the infinite links between man and nature. Drawing from the ancient wisdom that we are beings made of energy, I delve into the incorporeal dimension of human existence that extends beyond our biological bodies and binds us with every force and energy form in the living universe.

**Memory of Wholeness**  
Mixed media on paper  
70cm x 100cm  
*Photograph by Mira Z.*

## JAY KOWALD

School of Art, Architecture and Design  
(UniSA)



*Surrogate* explores themes of loneliness and empathy by examining how two bodies interact, while simultaneously observing the absence of a body.

The work looks at my own feelings and experiences with loneliness via the representation of a physical interaction between my mother and I as a child. I would lay my head on her lap, as she would stroke my hair, making me feel comforted and safe when I was ill or upset. Now, however, I am left with only memories of her and us together.

*Surrogate* attempts to emulate that same physical position between myself and my mother, whilst making it clear that the only way to re-enact the position is through something made and something still. The viewer is encouraged to arrange their body into the sculpture and the position that I was once in, in order to empathize with my feelings of loneliness through a physical sensation, and to perhaps call upon their own feelings of loneliness.

The work appears inviting, easily accessible and comfortable as one imagines placing themselves inside. However, upon attempting to occupy the space, the viewer is suddenly forced into uncomfortable and awkward physical positions. It becomes clear that this work is not able to recreate the feeling, both physically and emotionally, of another body; merely highlighting the absence.

Despite all of its attempts the work cannot replace the absent body and thus becomes my surrogate mother.

### **Surrogate (detail)**

Pine plywood, fibreboard  
209cm x 68cm x 69cm

Photograph by Jasmine Van Der Byl



## NERISSA KYLE

School of Art, Architecture and Design  
(UniSA)

I don't paint my paintings, I make them. I make them with the movement and gesture of my body, twisting and turning copper, until I come across a form that can exist within painting.



**Form 1 (Copper Paintings)**  
Copper pipe, k-flex, dowl, paint  
Dimensions variable  
*Photograph by Bao Vo*



## JEMIMA LAMBELL

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

**Carte blanche, neckpiece**  
Sterling silver, South Australian  
natural clear quartz crystal  
30cm x 11cm

*Photograph by Jasmine Van Der Byl*

*"Resist the Pressure to contract and instead expand in defiance"*  
Bryant Magill

It is a universal concept that we are all products of our life experiences and perceptions of those experiences. The above quote from Bryant Magill embodies the sentiment behind my work, which speaks of human responses to intense stress, pressure and trauma.

Inspired by the natural clear quartz crystal found, created, formed and shaped in the same place that I was, *Carte Blanche* seeks to highlight the link that exists as a metaphor between the developmental processes of gemstones to the effect intense pressure has on our prismatic and multifaceted existence.

Like precious gemstones, our scars, physical, emotional and mental mimic the natural inclusions, cracks and cleavages created in gemstones while being exposed to unimaginable pressure and heat during their formation. In a culture that seems to value conformity and sameness it is refreshing that, as with each one of us, the intrinsic beauty of each stone is not in its perfection. Often it is these inclusions or scars that create captivating individual beauty enhancing its uniqueness to make each gem imperfectly perfect.

## TRACY LYMN

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



Please don't forget who I am

Digital image archival inkjet print on Epsom  
Gloss photographic paper face mounted to  
6mm acrylic glass  
90cm x 60cm

*Image courtesy of the artist*

At the core of Tracy Lymn's latest body of work *Trew (sic) Fabrications* is a longstanding fascination with the cultural significance of fables, folklore and fairy tales fuelled by their often dark and disturbing themes. The artist has used the imagery and ethos of these stories as a starting point, creating characters to illustrate a highly personal narrative that touches on the subjects of love, indifference, fear, communication and dementia. The work also references seminal works and icons of popular culture. The textiles and kimonos used to create these works have their own stories, each is a piece a reminder of a chapter from the artist's life story.

Although Tracy Lymn works predominately in photography her practice traverses the boundaries of other disciplines including painting, sculpture and textile art. The artist's photography practice pays homage to painting traditions, such as the 17th century Dutch style of still life painting dubbed Vanitas, and the 18th and 19th century European painting genre the Grand Portrait. Her work follows a personal narrative, dealing with issues that directly affect her life. Tracy Lymn's appreciation of the power of mystery and the allure of the comedie noire inform her work. The artist aims to create images to intrigue the viewer, rewarding their interest with subtle dark humour and veiled but deep emotion.

## TOM MOORE | PhD Candidate

School of Art, Architecture and Design  
(UniSA)



#### ROAD PLANT AHEAD

Blown and solid glass, mixed media

Dimensions variable

*Photograph by Jasmine Van Der Byl*

These objects are almost familiar.

References to glass tableware can be found: a jug handle here, the foot of a goblet there. The goblet itself is inspired by a design from 1604, when the bonds between glassmaking and alchemy were strong. It looks akin to alchemical apparatus but was probably intended to perform as a practical joke in drinking games.

The plants are adapted from 18th century chandelier-making processes - however this shrubbery has eyes.

Aspects of the formal, technical and social histories of glass are joined with themes sourced from further afield in the pursuit of humour and wonder.

These works seek to generate instances of incongruity: when borders between the realms of animal, vegetable, mineral and personal may be liquefied.

These transformational characteristics echo the metamorphic quality of glass.

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## SONYA MOYLE

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

*'A sense of place emerges through knowledge of the history, geography and geology of an area, its flora and fauna...'* Dr. Thomas A. Woods, Historian and Cultural Interpreter.

Daily journeys reveal constant change as urban expansion encroaches on previously natural landscapes affecting my emotional consciousness and my sense of belonging. The impact of these observations becomes an imaginary city overlaid with the memories of nature to inspire reflections on the interface of these two worlds.

### Environmental Interplay

Hand built porcelain, underglaze pencils, engobes, washes

Dimensions variable

*Image courtesy of the artist*





## NGOC NGUYEN

School of Art, Architecture & Design  
(UniSA)

This artwork is motivated by my interest in the psychology of emotions, spatial existence and the possibilities inherent in incorporating electrical engineering in artworks. The installation combines electronics with Arduino micro-controller boards to produce an interactive work that connects everyday objects with the subconscious mind.

My intention is to replicate human behaviours and feelings to blur the boundary between art and technology. In this instance I have emulated the inhalation and exhalation of breathing, a clear but often unnoticed by-product of our emotional state and a vital sign of life. I see breathing as an overlooked phenomenon, but a constant exchange between us and the world. The new life encapsulated in this *Breathing Bag* responds to visitor's presence, with the intention of encouraging the viewer to form a new relationship with the work and to consider their own breathing in response to the world around them.

### **Breathing Bag (detail)**

Plastic, Arduinotechnology, PC fan

Dimensions variable

Photograph by Bao Vo

## TAYLOR PARHAM

School of Art, Architecture & Design  
(UniSA)

We understand our environment and relate to it through experiences, so I wanted to display images that are in both appearance and experience a contrast to what the vast majority of us are accustomed to seeing. Throughout the night, buildings that are typically hosts to a range of commotion during the day, take on an entirely different aesthetic when devoid of people, cars and general activity. The transition shifts from an energetic experience throughout daytime hours to a silent, near abandoned one come night.



Cardboard Baler  
Pigment Print  
70cm x 50cm  
*Image courtesy of the artist*



## KELSEY REYNOLDS

Adelaide College of the Arts

[TAFE SA / Flinders University]



**Spaces of Absence (detail)**  
Mixed media on paper, digital media  
192cm x 108cm  
*Image courtesy of the artist*

The incongruity of human nature as we attempt to perfect our surroundings and lives relays a sense of insecurity within the perceptions and attitudes toward our environments. I examine and criticise the ways in which people respond to spaces, and the psychogeographic effects of the domestic arena.

Abstracted, figurative environments juxtaposed beneath a moving figure explores the fractured psyche of the human mind and its relationship with ritual, habit and the home.

## JASMINE SYMONS | PhD Candidate

School of Art, Architecture and Design  
(UniSA)

Thinking with painting helps me negotiate maternal identity and family life. Painting adds an important bodily dimension to my thoughts. Both painting and mothering practices rely on instinct, intuition, bodily knowing, layered and peripheral thinking, so they communicate with each other on a multi-sensory level. Contemporary painting practice taps into the constantly transforming nature of family life - moving along with it to help generate meaning.

Nothing is still, and nothing is simply one thing when a person becomes a mum. Present time gets tangled in the past and the future. People, generations and identities meld. Opposites like security and claustrophobia, mysterious and familiar, gratitude and resent become integrated. There's a complexity to maternal life that my slippery, squidgy, lustrous oil paint aligns with. Most compelling for me at the moment, is to try and make sense of what might be described as beautiful pain.



An Offering  
Oil on linen  
107cm x 122cm  
*Image courtesy of the artist*

## KARLIEN VAN ROOYEN

School of Art, Architecture and Design  
(UniSA)

Creating a tacit understanding of contemporary spirituality in the context of environment and cultural protection, I am driven by the interrelationship between maker and material whilst 'seeing through feeling'. *High Tea* explores an alternative perspective on social and environmental sustainability by narrating from the perspective of the Country. Utilizing the visceral and time-capturing qualities of clay I mapped thoughts and memory in stylized termite-mound spirit vessels whilst allowing myself to channel the consanguinity between an ancient medium and myself.



High Tea  
Stoneware  
Dimensions variable  
*Photograph by Danielle Morton*



Urvolution Cuff #1  
Powdercoated aluminium  
14cm x 13cm x 14cm  
*Photograph by Jasmine Van Der Byl*

This work explores the relationship between the body and our sense of place, and how I can interpret the feeling of being human within an urban landscape.

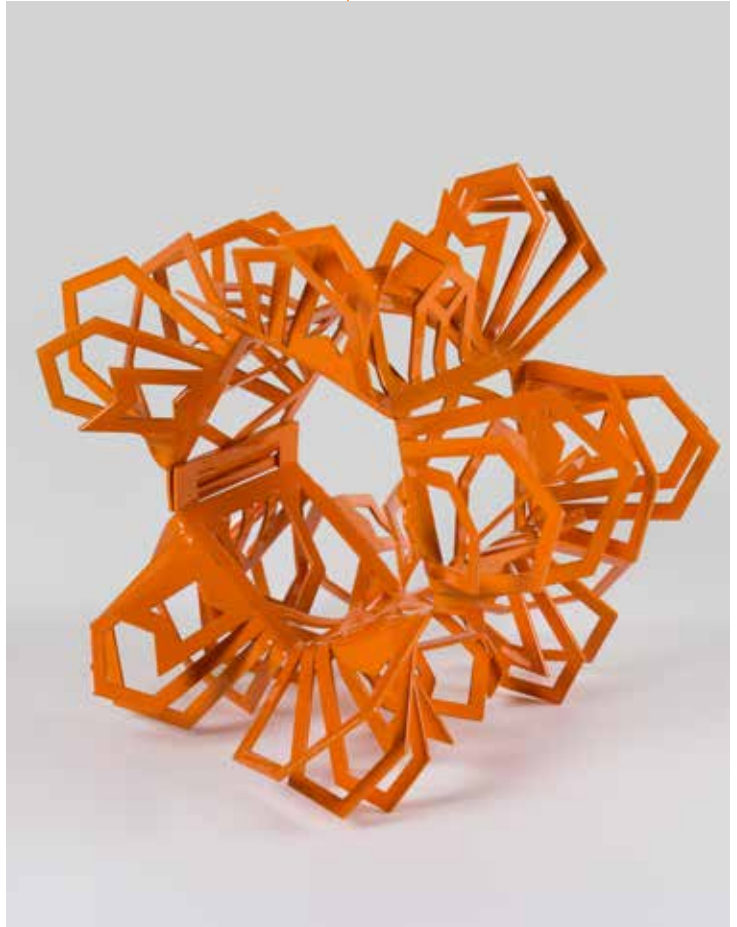
The concept of *urvolution* is based on my idea that as humans, we have adapted from our original natural habitat to a modern environment. We have neither evolved or devolved but urvolved; we have adapted to our urban surroundings.

My large-scale jewellery is “wearable architecture” and brings the built environment into direct contact with ourselves. It is an exploration of how the line between the human body and our constructed surroundings can be blurred, like an “urban camouflage”.

I have come to the realisation that as we actively change our environment, we also change in response to the surroundings which we create.

My work is a reflection of this idea.

Change creates change.



## STELLA VÄNSKÄ

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



## KERRIE WILLIAMS

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

**Quiet momentary edges**  
Oil on board  
30cm x 40cm  
*Photograph by Clayton Glen*

Thomas Moore in his book, *CARE OF THE SOUL*, writes, "The great malady of the twentieth century, implicate in all of our troubles, and affecting us individually and socially, is 'loss of soul'." He believes that when our soul is neglected, "it doesn't just go away," and that this neglect leads to what our society is now experiencing, namely "obsessions, addictions, violence, and loss of meaning."

If this care, which no longer seems to even rate a mention, is so important, how should we go about it?

In these paintings I am exploring this idea of soulfulness, and in particular a way of encouraging it, through the pleasure we might experience by observing light, its qualities, and the way that it falls on different objects at different times.



## MOLLY WILLSON

School of Art, Architecture and Design  
(UniSA)

In her seminal 2011 essay *AbEx and Disco Balls*, Amy Sillman coined the phrase “queer formalism” as a way to explain the changing face of AbEx.

Queer formalism represents a tentative process of joining identity with medium. How can we claim something representative when the ‘stuff’ the thing is made of is meaningless. I believe there is something in the malleability and inseparability of form and content. If you can change one you can change the other.

Through my work I explore the idea of queer formalism, by creating a body of work that finds its meaning through its medium.

**We should never be ashamed of our bodies**  
Oil and watercolour on canvas  
150cm x 170cm  
Photograph by Jasmine Van Der Byl

## MIN WONG

School of Art, Architecture and Design  
(UniSA)



Min Wong is a sculpture and installation artist who investigates reconstructed counterculture accoutrements from the 1960's and 1970's as a simulacrum for utopian concerns. Her installations aim to identify new systems of interrelation with the present and appropriation of faux spirituality within the critique of contemporary life.

Via the concept of the uncanny and the surrealist object, Min's installations explore the paradoxical search for transformative spirituality amidst testimonials of human failure within the context of a utopian cultural dreaming. Min attempts to reinstate the potency of objects of 'commodified self-awareness', and takes an ironic view of the contemporary dilemma of spirituality.

Using the studio as a faux Bikram yoga room, her sculptures and installations consider the 'kitsch mystical experience' and become an interplay between visionary imagination and cultural invention.

**Rock God (detail)**

Found rock, chain, steel

Dimensions variable

*Photograph by Jasmine Van Der Byl*



## MARISSA ZIESING

School of Art, Architecture & Design  
(UniSA)

*Senses of Place* is inspired by my environment, combining the concept of 'Place Identity', constructed and developed from childhood memories of physical, social and cultural environments, with concepts of 'Sensuous Identity' integrating all the senses into a personal meaning.

Having grown up in Canberra, the development of this work echoes the cities unique architectural design. The vessels and pendants form the hub or sense of place with the interconnectedness of circles and lines throughout. The multiple vessels, whilst can stand alone, symbolically connect the individual visually and aesthetically to their sense of place.

Natural materials connect the environment with its ephemeral layers of nature. Raised and textural chasing suggests fleeting memories of the flora as a childhood. Texture both adorn and trail through each element with imperfect lines, dots and shapes. These imperfections are similar to those associated with memory, emotion, place and experiences.



*Senses of Place* (detail)

Copper

Dimensions variable

Photograph by Jasmine Van Der Byl

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The Helpmann Academy is the only organisation of its kind in Australia. We empower South Australia's best emerging artists to realise their visions and build sustainable practices. We provide professional development opportunities including grants and awards, mentorships, masterclasses, advisory services and international artist residencies, all tailored specifically for South Australia's higher education students, graduates and emerging artists.

The Helpmann Academy is a unique collaborative partnership, unifying the skills and resources of the state's universities and TAFE SA. Since 1994 the Helpmann Academy has empowered more than 6600 artists, promoting South Australia as a centre for excellence in creative education, and contributing to the artistic community of the state.




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