



HELMANN
Academy

GRADUATE EXHIBITION 2019

Eleanor Amor
Julia Lana Anne
Boris Drazetic
Sam Gold
Susie Jane Hall
Joseph Häxan
Yusuf Hayat
Scott Hedges
Barbara Hesselschwerdt
Alison Holmes
Alice Hu
Angelique Joy
Emilija Kasumovic
Jonathan Kim
Kate Little
Emmaleise Maxwell
Frey Micklethwait
Jacinta Mwangi
Mitchell Othen
Nathan Peacock
Nima Porkar
Monique Robert
Tara Rowhani-Farid
Georgia Scott-Mills
Carly Snoswell
Ellie Weckert
Jessica Zoethout





HELPMANN
Academy

GRADUATE EXHIBITION 2019

**Friday 15 February
to Sunday 10 March
10:30am to 4:30pm daily**

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

The Helpmann Academy Graduate Exhibition is an annual celebration of the new guard of emerging contemporary artists in South Australia.

Exhibiting around 150 works produced by graduates (including Masters and PhD Candidates) from Adelaide College of the Arts (TAFE SA) / Flinders University and the University of South Australia, the exhibition takes on a special significance in 2019 as it falls in the 25th anniversary year of the Helpmann Academy.

With a long-standing history of providing a launch pad for many of South Australia's up-and-coming visual artists and a reputation as the perennial arts event to kick off the new year, the Graduate Exhibition provides a rare platform for those selected to gain public recognition in a revered setting.

In 2019, participating artists are eligible for 15 awards with a combined value of over \$60,000, to be presented on the opening night of the exhibition, making it one of the most valuable opportunities for emerging artists in the country. The awards will be judged by a panel of arts industry leaders including Erica Green, Director, Samstag Museum of Art, Melinda Martin, Director, Linden New Art, and Brian Parkes, Chief Executive Officer, JamFactory.

Featuring works across a diversity of media, materials, processes and technologies, the exhibition provides a snapshot of the future of contemporary art in our state and is an important cornerstone of the ethos behind the Helpmann Academy – to uplift and empower emerging creatives to realise their visions and build sustainable practices.

We thank the awards and selection panel for their participation and the staff and 2018 graduates of Adelaide College of the Arts (TAFE SA) / Flinders University, and the University of South Australia, for making this exhibition possible.

SELECTION PANEL

Erin Davidson, Project Officer, Artistic Programs
Art Gallery of South Australia

Gillian Brown, Curator, Samstag Museum of Art

Melinda Martin, Director, Linden New Art

CURATORIAL MANAGER

Logan Macdonald, Public
Art Planner, City of Adelaide

CURATORIAL ASSISTANT
Ursula Halpin

OPENING SPEAKER
Melinda Martin, Director,
Linden New Art

CATALOGUE DESIGN
Black Squid Design

COVER IMAGE

Sam Gold *Embody* (detail)
Photo by Jordan Fowler

AWARD JUDGES

Erica Green, Director, Samstag Museum of Art

Melinda Martin, Director, Linden New Art

Brian Parkes, Chief Executive Officer, JamFactory

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

MAJOR EVENT PARTNER



WINE PARTNER



AWARD & EXHIBITION PARTNERS



MinterEllison



RAFFEN
AWARD



SALA



Black Squid Design



ivy

AWARD DONORS

Roger and Helen Salkeld

Rob Lyons

The Lang Foundation

David and Pam McKee

David Hayden

HELPMANN ACADEMY'S PARTNERS IN THE VISUAL ARTS

UNIVERSITY OF SOUTH AUSTRALIA

The School of Art, Architecture and Design was created with the merger of the South Australian School of Art and the Louis Laybourn Smith School of Architecture and Design. Well-known past and present alumni who began their careers at the South Australian School of Art include Margaret Preston, Hans Heysen, Stella Bowen, Ivor Hele, Jeffrey Smart, Barbara Hanrahan, Mandy Martin, Aleks Danko, Hossein Valamanesh, Zhong Chen, Gavin Walkley, Paul Hecker, Nik Karalis, Caroline Lieu, Melinda Kate Hill and Debra Little.

As one of the oldest art schools in Australia, the innovative tradition that marked the School at the turn of the century continues. Building on this tradition of innovation and with a research focus that promotes a critically reflective approach to creative practice, the School offers a number of Undergraduate and Post Graduate Programs in Art, Architecture, Interior Architecture, Design and Urban and Regional Planning including the introduction in 2018 of a new Visual Arts undergraduate degree, the Bachelor of Contemporary Art.

Professional artists, designers and theorists at the School of Art, Architecture and Design drive their ever-evolving teaching and research. Students gain skills in critical analysis and creative thinking and practice, and graduate as career-ready professionals. Their researchers address some of society's big challenges: from sustainable living, to communicating information responsibly in a saturated visual culture.

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, enabling 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.

The 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, equips 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. Courses offered range from non-accredited short courses up to degree and honours level. 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

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 great prize.

THE HILL SMITH GALLERY / UNIVERSITY OF SOUTH AUSTRALIA POSTGRADUATE AWARD

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

UNDERGRADUATE AWARD FOR EXCELLENCE SUPPORTED BY ROGER AND HELEN SALKELD

Valued at \$7,500 cash.

THE CITY OF ADELAIDE AWARD

Valued at \$7,500 cash. The winner of this award will have their work acquired as part of City of Adelaide's art collection and exhibited at a City of Adelaide location.

THE LINDEN NEW ART AWARD

New in 2018 | Valued at \$6,620 cash & in-kind.
The recipient of the Linden New Art Award will be provided with a 3-week exhibition at Linden New Art in Melbourne, through its Linden Projects Space program.

THE CITY RURAL INSURANCE / HELPMANN TRAVEL AWARD

Valued at \$5,000 cash. This award provides the winner with the opportunity to travel, informing their practice with new ideas and experiences.

THE LANG / MCKEE AWARD

New in 2018 | Valued at \$5,000 cash.

THE MINTER ELLISON AWARD

Valued at \$5,000 cash. Supported by women@minterellison, the Minter Ellison Award will recognise an emerging female or female-identifying artist.

THE RAFFEN AWARD

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

THE ROB LYONS AWARD

Valued at \$3,000 cash.

THE JAMFACTORY AWARD

Valued at \$2,500 cash & in-kind. Presented to an artist working in ceramics, glass or jewellery, the award includes a mentorship with JamFactory's Creative Directors of Product and Retail, and an opportunity to have work on consignment in JamFactory's retail store for 12 months.

THE DAVID HAYDEN PROFESSIONAL DEVELOPMENT AWARD

Valued at \$1,000 cash. Awarded for the purpose of purchasing materials.

THE PETER WALKER / HELPMANN ADVANCEMENT AWARD

Valued at \$1,000 cash.

THE ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS AWARD

Valued at \$1,000 cash.

THE SALA AWARD

Valued at \$1,000 cash & in-kind. Awarded to an artist who will benefit from exhibiting their work at SALA, the award provides premium registration for the 2019 SALA festival.

THE HELPMANN ACADEMY PEOPLES' CHOICE AWARD

Valued at \$500 cash. This award is voted for by visitors to the exhibition and presented to the winning artist at the conclusion of the exhibition.

BEGINNING AT THE END

MELINDA MARTIN

This catalogue celebrates a selection of the 2018 Visual Arts Graduates from Adelaide College of the Arts (TAFE SA) / Flinders University and the University of South Australia.

Congratulations to all the artists included in the 2019 Helpmann Academy Graduate exhibition. This exhibition celebrates the culmination of many years of hard work, late nights, and determination.

It hasn't been easy. There have been moments of doubt, confusion and tentative steps to create the work that is on display. Alongside these moments, there have been kind words and gentle encouragement from your lecturers, supervisors and fellow students that have enabled you to see things from a different perspective.

You now leap into a new world – that of practicing artist. You will begin again – without the net.

For over 20 years, I have had the privilege to work alongside some of Australia's leading artists and during that time, I've watched careers grow and flourish. I've also listened and counselled artists when things haven't gone quite as planned. I draw on these experiences to share my tips for success:

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- Remember to play – it is where creativity starts
 - Understand art history to inform your practice – to learn, to question and encourage informed debate
 - Be prepared to take risks
 - Invest in great images of your work
 - Take the chances to follow your dreams
 - Travel – see those works by those artists you have always loved, in the flesh
 - Celebrate the successes of your fellow artists & commiserate the losses with them – they will nurture you through the ups and downs of the artworld
 - Exhibit, exhibit, exhibit – get out there and show the world what it is that you do
 - Don't be precious – the artworld is littered with stories of the "difficult genius", but in reality, no one wants to work with them
 - Seek the advice and wise counsel of those artists who have been there before you
 - Trust yourself and your instincts

Graduating artists, as you step into this new world – remember this moment, the champagne, the laughter and the thrill of an art collector really looking at your work (and hopefully buying it). It will be part of the cycle of your life.

As this chapter ends, a new one begins.

Artists go forth and help us as your audience, to better understand the complex world in which we live.

May your work stop us in our tracks – allow us to slow down, to take a moment, to really look, to consider something entirely from a new perspective. To be moved, to be touched or outraged. Because that is the power that you have in your hands.

Use that power wisely and may this end bring you many exciting new beginnings.

Melinda joined the team at Linden as Director in July 2012. Prior to joining Linden, Melinda was the Manager of National Programs and Services at the Australia Business Arts Foundation (AbaF) (now Creative Partnerships Australia) and oversaw their professional development and philanthropic programs. Melinda has also worked as the Gallery Manager at Anna Schwartz Gallery, Program Manager at Monash Gallery of Art, Studio Manager for Australian artist John Young and Research Assistant to Dr Chris McAuliffe at the University of Melbourne. She holds a Master of Fine Art & Cinema Studies from The University of Melbourne, a Post-Graduate Certificate in Museum Studies from Deakin University and a Bachelor of Arts (Hons) in Fine Art and Criminology from the University of Melbourne. Melinda has been a member of the Public Galleries Association of Victoria's Board from 2013 to 2018, serving as Vice President of the Board from 2014-16, has previously chaired their fundraising sub-committee from 2017-18.



Spaces Between
Found object, alloy, porcelain
Dimensions variable
Photo by Sarah Sturm

ELEANOR AMOR

University of South Australia

Substructures is an examination of temporary environments, whether they be physical or social. Taking influence from Roland Barthes' *A Lover's Discourse* and Celine Condorelli's *Support Structures*.

This installation uses construction site materials to depict disconnection, otherness and, more precisely, that which constitutes "support." This body of work is influenced by my daily commute through the North Terrace roadworks and how a constantly evolving landscape offers both a present inconvenience and a guided shift in our daily navigation. Substructures touches on desire for past and future, whilst feeling isolated and inconvenienced by the way we are forced to navigate the present.

JULIA LANA ANNE

Adelaide College of the Arts

(TAFE SA) / Flinders University

My current practice explores the fascination humans have with landscape imagery and why they have chosen to document it both through painting and photography. This body of work focuses on basic human instinct and how that translates into contemporary life. The work simultaneously questions and displays the 'evolutionary aesthetics' humans have had ingrained in them through natural selection. When viewing the work, the audience will have the opportunity to experience the atmosphere and grandeur of their surroundings in a way that mimics their encounters of the landscape in the natural world, whilst being encouraged to understand what they appreciate about this connection.

'Evolutionary aesthetics, in particular, tries to explain our aesthetic preferences against the background of our evolutionary past'. Rusch, H. and Volland, E. *Evolutionary Aesthetics: An Introduction to Key Concepts and Current Issues*. 2018

Beauty is in the eye of the beholder... or is it? 5

Oil paint on photographic paper

10 x 15cm

Photo by Sarah Sturm

📷 @julialanaanne



BORIS DRAZETIC

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

Inspired by the electro-mechanical dynamo of modified car culture and the dehumanizing vulgarity of industrial machinery, Australian artist Boris Drazetic engineers the sort-of work that resonates well with the visual language and energy which emerged during the first industrial revolution. Characterized by monochromatic and rigid design elements, Drazetic's work references the stylistic qualities found in antiquated industrial forms, albeit incorporating electronic components and visual references to our contemporary-technological environment.

Drazetic's research driven practice investigates the anthropomorphic qualities of machines and technologies, interrogating the paradoxical logic which characterizes the human-machine relationship.

Mechanical and technological objects imagine the possibility to radically alter our physiological capabilities. While these developments realize the potential to augment and amplify our natural condition, the notion of a human-machine hybrid simultaneously generates sentiments which resist the alienation of the human organism from its position in the natural world. The impartiality of mechanical and technological objects renders thoroughly ambiguous the ontological position of an imagined machinic-technological body, raising debate surrounding the ramifications of our modern age.

Drazetic's research interrogates the divisions between natural-artificial, internal-external and human-machine, in our relationships with mechanical and technological objects. Building upon this paradox, Drazetic's current body of work incorporates the stylistic and material qualities of the industrial, mechanical and technological landscape. Based largely on the immediate proximity of our modern developments, Drazetic's work denotes how our evolutionary compulsion towards engineering new machines and technologies satisfies a primordial drive towards exceeding our limited human capabilities.



Workers Needed

Screenprint

85 x 65cm

Photo by Sarah Sturm

Embody (detail)

Raku

Dimensions Variable

Photo by Jordan Fowler

Instagram @sam_gold_artist

SAM GOLD

University of South Australia

Embody documents an ongoing conversation between the maker and clay. The heart of the work is time, rhythm, repetition and the indexical trace of gesture. The desire to embody is intrinsic, to engage in clays expansive capacity to record all physical and emotionally malleable gestures.

The work aims to expand the traditional assumed norm of the ceramic vessel and takes delight in performing as an open-ended sculptural installation. Intertextually the forms imply a passage between abstract figuration, geological strata or movement materialising. Depending on where you are standing when you view the work, the ambiguous forms echo post structuralist notions, they are not final as just figurative or just geological, but essentially an ambiguous collection, dualistically empathetic sub-species, abjectly releasing the layers of the day.

The body of work is made from various raku, stoneware and hand dyed clay bodies, the forms are developed by an adapted compressed coil technique producing irregular organic cross-architectural forms. It is here that clay is the tool that provides a way to interconnect ritualistic process-based material investigation as an act of self-regulation processing life experiences, as a catalyst for catharsis, a subsequent act of renewal for the maker.



SUSIE JANE HALL

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



Sacred Seeds' series: 'Vestige'
Stoneware clay, oxides
Dimensions variable
Photo by Sarah Sturm

"Decay and disease are often beautiful, like the pearly tear of the shellfish and the hectic glow of consumption."
Henry David Thoreau, 1852 -1853, (American writer, poet, philosopher and naturalist)

Seeds are resilient survivors in the face of hostile elements; they are also vulnerable and require a balanced ecosystem to flourish and ensure a future for all living species. This body of work honours the humble seed, locating it in the unique Coorong / Kurangk environment. The Coorong offers a new way of seeing; its moody character created by changes in light, colours, textures and forms, leaves the viewer with a sense of awe. The process of decay leaves behind fragments and traces revealing a history of what once existed in this ephemeral landscape.

www.artofearth.com.au

[@susiejanehall](https://www.instagram.com/susiejanehall)

[@artofearthofficial](https://www.facebook.com/artofearthofficial)

Sodom
Archival inkjet print
80 x 80cm
Image courtesy of the artist

www.josephhaxan.com
@josephhaxan
@josephhaxanartist



JOSEPH HÄXAN

University of South Australia

The work concerns regression, border-crossings and a process of liberation from morality and righteousness. Human figures depicted in the works are governed only by the chaos and obscenity of nature, and its radical indifference to life. Animals in the works become idols for fearful worship, conduits for communication with the primordial sludge from which we emerged. The series approaches the interpretation of horror and the animal/human divide through psychoanalytic theory. It offers visions of the after dark, guided by the punishing and sterile light of the camera, embodying the processes of sublimation.

YUSUF HAYAT

PhD Candidate

University of South Australia

My parents were born in post-partition Gujarat, India. I was born in England. Like many migrants, they quickly became aware of their difference as they tried to maintain as much familiarity with the customs, costume and cuisine they grew up with as they made their home in an alien, sometimes harsh and inhospitable environment. Hospitality generally presupposes openness to 'others'. Can hospitality better reflect our collective capacity for compassion?

I grew up with a linguistic mingling of Gujarati, Urdu and English. Each language harmoniously co-habiting to create meaning. The England of my childhood is filled with memories of men in Kurtas congregating on street corners, women in Burqas walking along rows of terrace houses, the scent of spiced sauces simmering on stoves and the mouth-watering promise of fresh roti off the tava on my way home from school. Our family home was always an inviting space with family, friends and neighbours dropping in to share meals. The guest-host etiquette is deeply ingrained in cultural practices that holds the community together. Without hospitality can there be (cultural) translation?

Here is Love (again) is an interpretation in material. Hossein Valamanesh burns the Farsi word Ishq (Love) into paper with a branding iron in his work "Here is Love". Ishq carries over to Urdu, which uses the same perso-arabic script. Burnt paper is translated into LED effecting a change in meaning. Light allows us to see, intense light can be blinding. Maybe it is the same with Ishq (Love).

Migrating to Australia foregrounds the novelty of my particular Britishness here. The hyphen in British-Asian can mark the boundaries of hospitality, of mutual exclusion. My practice counters narratives of alienation and dislocation through performative gestures of emplacement, of locating myself. Personal themes of being, longing and belonging are examined through ideas of translation and hospitality.

Here is Love (again) I & II
Ultrasonic distance sensor, LED,
acrylic on CNC routed MDF panel (I)
Passive infrared sensor, LED
acrylic on CNC routed MDF panel (II)
30cm diameter
Image courtesy of the artist

 @yusufalihayat





SCOTT HEDGES

University of South Australia

How Did I Get Here? is one of three sculptural works that were created as a series to represent different elements within the concept of and desire for a healthy 'Life Balance.' Hedges' sculptures are a demonstration of how artwork can originate directly from personal experiences and self-reflection. For this particular work the combination of the found natural element suspended within steel structure best represents the difficult moments in life, the times when things are not going to plan, and you ask yourself... "How did I get here?"

The title of this work was taken from the Talking Heads song, *Once in a Lifetime* which was released in 1980, the same year the artist was born.

How Did I Get Here?
Red gum, steel and fixings
260 x 123 x 105cm
Image courtesy of the artist

Instagram @scottyhedges

This body of work explores the interconnectedness of nature. Taking inspiration from the colours of the ocean, the radial patterns in sea anemones and the textures of coral, I have created jewellery supported by containers to suggest the relationships between living organisms in the ocean. These handmade pieces reflect my desire to reconnect with nature.



BARBARA HESSELSCHWERDT

University of South Australia

The Nature of Connections 2,3,4

Sterling silver, fine silver, enamel,
stainless steel pin, copper, (holder)

Dimensions variable

Photo by Sarah Sturm

📷 @barbannh

ALISON HOLMES

Adelaide College of the Arts

(TAFE SA) / Flinders University

'Remembrance' and 'Reminiscence' are at the core of the collection of flora. Operating within a photo-based practice, alternate photographic techniques and printmaking approaches, observe the intersections of visual language, process, materiality, chance and data. Gathering is imbued with meaning and creative decisions catalysed by 'observational-listening' and intuitive responses. Feelings are concentrated into objects of regard, reflection and interpretation. New patterns of reality evolve as the subject matter is re-collected and random data transformed as found, figurative elements. Artefacts created record memory and time. The maker discovers what art really is; that content of art is feeling, and meaning is not fixed.

Process

Xerographic Print/iPhone Photograph
on Platine Fibre Rag Paper
29.7 x 42cm

Image courtesy of the artist





How Do We Determine the Value of Life?

Wax, glass, silicone

Dimensions variable

Photo by Renee Gripton

www.alicehuartist.tumblr.com

Instagram @a.c.h.arts

Facebook @Alice.c.H.artist

Mankind used to respect animals but now we believe they are frightening and even dangerous. We trap them inside enclosures and cages. They are captive for our own protection and pleasure. However, not all mankind does so. Some people fight for animal rights, protect nature to try and save them from extinction.

Then how do you ascertain the value of life? We have various stages of empathy regarding other living beings. Just like we have different diets, such as veganism, vegetarianism, and pescatarianism, some people won't eat animals with eyes, and some won't eat mammals. What drives us into making these decisions? Can their physical being, and their biology structure contribute to our selection criteria? What is a 'smart' animal? What are feelings and morals? What is the origin of your thoughts? Is this conclusion drawn from your personal experiences of simply observing animal's behaviour, do you believe we are similar?

How do we determine the value of life? was made to evoke emotion and feeling. To open a box that might have been stored deep within your heart. Inside this box is not about finding the right or wrong answer, it's about these questions that you should ask yourself.

ALICE HU

University of South Australia



ANGELIQUE JOY

University of South Australia

Binary Infractions 6:

Kill Me Now I Live

Single channel video installation

Dimensions variable

Image courtesy of the artist

www.angeliquejoy.com

Instagram [@angeliquejoy.creative](https://www.instagram.com/angeliquejoy.creative)

This work is a reversed stop motion of decaying flowers. The arrangement is comprised of flowers found growing wild throughout the Adelaide hills, not contained within the confines of a garden. Once outside of their context and restricted in an arrangement, the camera took several shots each day, slowly capturing the loss of their life. The still images, photographed over a period of 6 weeks, were laced together and reversed to create a video work of them regaining their original form. The video sequence was then overlaid with sound bites to create the final video installation work.

This work is about claiming space. Fighting for space. To be seen as your authentic self in a societal landscape that possess you and arranges you in a socially acceptable way that, at times, slowly takes your colour and light. It is about finding beautiful ways of deconstructing the things that contain us.

Body behind the Self explores the deep reality within our body, asking what binds our mental and physical nature. This binding is explored as a porous, fluid energy as it permeates through us and surrounds us. It is not explored as an electric or current, but rather as a sensory, affective capacity which allows us to experience the world on a deeper, intuitive level.

Within Absence

Who are we when are alone, left with our thoughts?

That silent, still space within us.

An empty space for potential and mediation. A contemplative, state of being in the world that does not move toward the object, but already rests within it.

Within Absence explores our intimate connection with the world, what Buddhist teachings call 'emptiness'. The disembodied circle manifests as a void which suggests that everything is empty of 'form'; it transmutes continually, and recognizes that on microcosmic level, we share particles and atoms with every living thing, thus allowing us to recognize a part of us in all living matter.



EMILIJA KASUMOVIC

Adelaide College of the Arts

(TAFE SA) / Flinders University

Body behind the self

Synthetic hair, adhesive,
monofilament thread

Dimensions variable

Photo by Mira Ze

📷 @emilija.kasumovic

My art practice is based on an interest in post-minimalism, with a particular focus on the Korean painting style *Dansaekhwa* and Japanese sculptural concept *Mono-ha*. These two art movements place more importance on the interaction of objects or media and their environments than the artwork itself according to Korean artist Lee Ufan's theory 'Encounter'.

The phenomenological exploration means that the body perceives interactions between the properties of materials, such as elasticity, density, mass, colour, texture, and environmental factors, including light, gravity, friction and the structure of the buildings in which the work is installed, without the mediation of the brain in the methodology of phenomenology.

The fulfilment and completion of phenomenological exploration are the ultimate goals in my practice. My body was a tool for collecting data through spatial experience. I travel around urban areas and discover physical structures that create spatial nature in everyday life. These structures are reproduced in my studio using selected materials, such as paper, steel, stone and wood. Data collected through repeated experiments in the studio is used to identify optimal structures that form spatial nature.

JONATHAN KIM

University of South Australia



Steel and Paper III with Elastomeric
Rib bar paper and elastomeric pipe insulation
Dimensions variable
Image courtesy of the artist

Instagram @jonath.kim
Facebook @jonathkim

KATE LITTLE

University of South Australia

Phenotypic is a series of works on paper, created using a systematic interdisciplinary methodology. The grid as a framework facilitates transfer of information and process. Data sourced from the prediction of chance operations is plotted and manipulated, using symmetry and repetition processes common to music composition and the repeat pattern of textiles. The relationship between digital and analog is explored through the use of punched, gridded paper evocative of the Jacquard weaving loom, pianola music rolls and early punch card computers. The site becomes a surface to observe the interplay of materials, spatiality, and the tension between order and chaos.

Phenotype 2

Ink and cotton thread on paper

132 x 100cm

Photo by Grant Hancock



www.katelittleart.com

Instagram icon [katelittleart](#)

Facebook icon [KateLittleArt](#)



EMMALEISE MAXWELL

University of South Australia

Capricious Introspect II

Mixed media on canvas

54 x 79cm

Photo by Sarah Sturm

Instagram icon @eat.emm.up

Capricious Introspect is an exploration of images containing fleeting, everyday moments, rearranged. The new reality I am constructing through these paintings is a reimagined collection of textures reminiscent of my youth, my parents' youth, and adolescence. However, my focus is not on sentimentality, but on ways of seeing and how to approach this alternatively. I want to fill a void between the viewer and the surface of the canvas, using visual noise and imaginary spaces that excite the eye.

This project consists of two canvases that I built myself. Each canvas is filled with experimental mark making that references visual and symbolic elements within each photograph. The process of making these pieces involves a lot of chance techniques, found objects such as scraps from my studio and digitally altered archival photographs scavenged from inner and outer suburbia spanning over 50 years. These images are layered beneath, above and through capricious, gestural mark making. Abstracted pieces of photos and frenzied yet carefully placed objects have been brought together via collage techniques to form a new, alternate representation of reality. This making process is the dissection and reassembling of shape, pattern, line, contrast and tone. A visual inquiry giving the mundane a new life.

Graphic screen prints, textural collage and gestural mark making is utilised in these paintings to offset the linear elements. An example of this gestural mark making is spray paint – it is often unpredictable and somewhat difficult to control. For me, this media gives a feeling of freeness and I enjoy including this in my work due to the bodily nature of applying the paint and the resulting bodily gestures. I have borrowed ideas and techniques from other practising artists in terms of their approach to combining different mark making processes. My work involves digital, analogue, gestural and mechanical marks, brought together through contrast and juxtaposition, which strangely results in harmony. It is a direct result of my research, as well as extensive experimentation, that has produced my final works.

Capricious Introspect explores pattern, repetition, movement, gesture, texture, composition, contrast and the various combinations of these. I use an extensive selection of materials and techniques and find enormous gratification in producing resolved work that brings such diverse imagery together in unity.



FREY MICKLETHWAIT

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

Two parts gut hunch, three
parts heart, one-part
serendipity, a smidgeon of
thought and one moment
tearing of the veil of Maya.

Delusions of a Grand Year
Ceramic, oil paint, wood, guitar wire
Dimensions variable
Photo by Sarah Sturm

www.freyartz.weebly.com
📷 @freymicklethwait

JACINTA MWANGI

Masters Candidate

University of South Australia

It boggles my mind, that I derive satisfaction from pushing myself beyond comfortable limits! I love painting with acrylics on canvas. However, for this project I felt directed towards working with concrete. Human relationships and behaviour intrigue me. My observations of human interactions motivate my work and are intrinsic elements throughout the entire creative process. The consequences of human interactions are both positive and negative. My work celebrates all that is positive to make this world a better place.

In foreground: 'Si swala nyeti' (It's not a private matter)

Worn-out underwear, fine sand, dental plaster, cement, water, acrylic paint, silicone

In background left: 'Mji wa hakuna matata' (the city of no worries)

Old worn-out pieces of clothes, fine sand, dental plaster, cement, water

In background right: 'Usinikasirishe' (don't make me mad)

Burnt worn-out garment, fine sand, dental plaster, cement, water

Dimensions variable

Photo by Sarah Sturm

 @JMwangiArts

 @JMwangiArts





MITCHELL OTHEN

Adelaide College of the Arts

(TAFE SA) / Flinders University

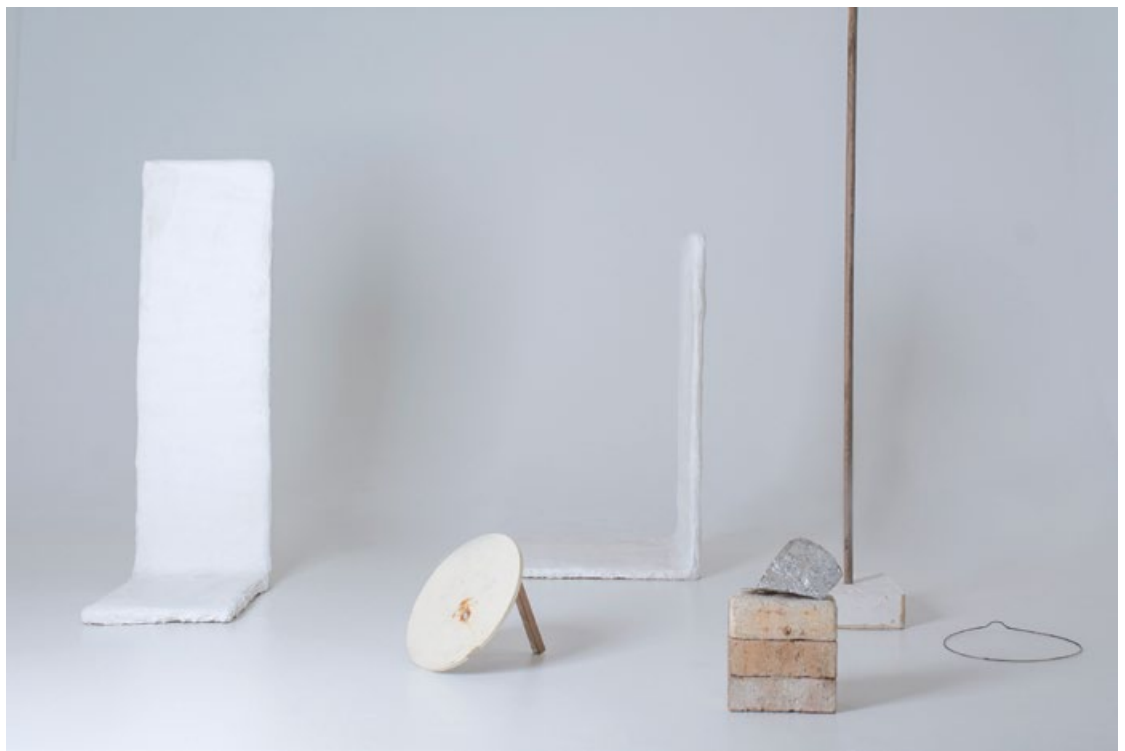


Etched #4

Clay, grog, nails, glue

Photo by Laura Garcia Quijada

The creation of terracotta portrait busts expresses both our individual and collective responses to memory. Seemingly conversational, they question growing up and coming of age and communicate the transformative power of memory to shape our future. Without memory life would be momentary and immediate. Memory is the bridge from past to present. The work is a commentary observation on journey and our innate responses to life.



This body of work, collectively titled *corridor* is a collection of made and found objects, arranged in space. The work explores the provocative qualities of things: to speak of themselves, their histories as well as the signifying qualities they may possess. The installation is composed of a group of objects which respond to another, as well as the architecture of the space in which they are collectively situated.

NATHAN PEACOCK

University of South Australia

corridor

Mixed media: plaster, plywood, clay, aluminium, canvas cloth, packaging tape, vinyl, cotton thread

Dimensions variable

Photo by Sarah Sturm

Instagram @frankpoolepeacock

NIMA PORKAR

University of South Australia

My photographs are stories about daily life experiences on the streets, representing our society's realistic nature. I want to show the flow of life in my hometown of Adelaide, from my point of view through the lens of a camera. My work explores themes of cultural identity, equality, freedom, city life and multiculturalism. I approach street photography from a contemporary perspective, making artwork that tells a story about humanity.

My work explores Australian society, replete with all the everyday life excitement and reality. I am specifically interested in the changing face of Adelaide, the ebb and flow of new cultures as they mingle, merge and challenge each other as they come in contact.

Life in Adelaide 9

Pigment print on fine art paper
20 x 25cm

Image courtesy of the artist

www.nimaporkar.com

Instagram: @nima.porkar_





MONIQUE ROBERT

Adelaide College of the Arts
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Play, frustration, movement

The object and its materiality are explored and documented through the act of photography. Physical, performative and intuitive play instil the object with a sense of emotional restlessness. The interactive improvisations in both movement and form give the work a continuity while allowing for experimentation.

The object is irrevocably changed by the physical impact, neither artist nor object can return to its exact previous state.

Untitled
Digital Print
42 x 21cm
Image courtesy of the artist

📷 @_moniquerobert_

TARA ROWHANI-FARID

University of South Australia

Tara Rowhani-Farid is a painter; clutching at her brushes and oils, knowingly crouching in the throes of the network. Not quite born into the age of the internet but not too far from it, Rowhani-Farid grapples with the methods and tools it presents alongside those innate to traditional analogue painting in order to create work. Her resultant paintings consider how a physical painting can be used to allow for a transitory experience of both the virtual and the real. As the internet blurs the line between the depth of art history and the 'now' of novelty and newness, the realities of different contemporaneities infect and bleed into one another. Rowhani-Farid's paintings aid themselves as an external screen; a place where the interaction between the virtual and real can occur and a dialogue can take place. The QR-codes, embedded into the composition of the paintings allow for a simple, clear connection to the network; a visual imprint on the canvas but also a functional cohabitant within the space. Within the groundless, weightless flow of information, these works represent the digital, the virtual, and the real while acting as such. They hang on the gallery walls but buzz in their online lives - existing in the network simply because they can.



Left: Bussy Boy'

198 x 198cm (without frame)

Top right: Labyrinth Nightmares of David Bowie on Repeat

98 x 98cm (without frame)

Bottom right: Pool Pass in the Public Library

98 x 98cm (without frame)

Oil, acrylic, digital print on canvas, steel framing

Photo by Grant Hancock

www.tararowhanifarid.com

Flesh (Casting Shadows onto Plastered Walls) (detail)

Copper, steel

Dimensions variable

Photo by Nima Porkar

www.scogb001.wixsite.com/georgiascottmills

@ge_osm



GEORGIA SCOTT-MILLS

University of South Australia

Repetitive acts of hammering on a plenishing stake form flat copper and steel into rounded vessels. A meditative process, arising from a basic metal-smithing investigation, forges textural spirals into the metal, creating a sense of movement. Nine vessels are placed in a symphonious arrangement, holding space for the contemplation of self and becoming.

CARLY SNOSWELL

Masters Candidate

University of South Australia

As long as I can remember I have been an avid fan of the Port Adelaide Football Club, and consequently an obsessive knitter of all things black, white and teal. Each week the PAFC Cheer Squad come together to create the team banner, erected on match day for the team to run through in a ritual practice of solidarity. Fans are notoriously prolific producers, and through craft practices they are able to engage in their fan community in a tactile, creative way. For *Since 1989* I have created my own banner, in an act of obsessive devotion.

My love of PAFC was inevitable given my family background, as my mum says: "Honey, you were born a Port supporter". Through this exercise in banner making, using textile construction as a method for engaging in fandom, I aim to navigate this inescapable development in my identity. Additionally, I attempt to validate the 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 felt through this engagement. Within this ritual I invite the audience to contemplate their own fanatical affinities in order to highlight the importance of these communities in promoting social inclusion and helping to develop a greater sense of belonging.



Since 1989

Cotton, wool, sequins, felt, Port Adelaide member lanyards, cotton thread, Port Adelaide scarf, linen thread, half-made cotton t-shirt, synthetic curtains, metallic thread, donated dance costumes, Port Adelaide t-shirt, Port Adelaide membership pins, Official AFL Micro-Figures, Port Adelaide single bed quilt cover, wadding, merino knit fabric, rope, Port Adelaide socks, Port Adelaide earrings, curtain rings, tassels, beads, tarp, fake pearls, trimmings, Pat McGrath Labs sequins, lanyards, silk, t-shirts offcuts, sequined fabric, Port Adelaide magnet, ribbon

Dimensions variable

Photo by Steph Fuller

ELLIE WECKERT

Adelaide College of the Arts
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My exploration of the Australian landscape focuses on the issues surrounding the use of pesticides and herbicides in the environment. This work investigates the moral dilemmas faced by both the farming sector and the avid gardener, as they try to weigh up the pros and cons of the use of these chemicals. I endeavour to present multiple aspects of this issue, such as the hazardous consequences to human health, the damaging effects on every ecosystem that it encounters and potential future outcomes.



Farmers Paradise

Woodcut, etchings

90 x 145cm

Photo by Laura Garcia Quijada

📷 @ellieweckertart

JESSICA ZOETHOUT

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

Daddy Issues explores absence from the perspective of an unwanted child and the psychological effects and emotions that linger from my abandonment at birth. Confronting the absence of a person who should be a fundamental influence in my life is examined through painting a face I have never seen, exploring the cultural ideas around 'daddy issues' and reflecting on the complicated relationship with the only father figure I had. Catharsis is found through the process, offering a conclusion to a lifetime of yearning.

Self - Esteem (detail)
Oil on canvas
56 x 46cm
Photo by Sarah Sturm

📷 @jesszoethout



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HELPMANN Academy

The Helpmann Academy empowers South Australia's best 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're proud to 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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