



HELFMANN
Academy

30
YEARS
EMPOWERING
EMERGING
CREATIVES

Adrian Mitton
Alanah Kent
Anh Nguyen
Bryan May
Cameron Longshaw
Carrie Munn
Charlie Young
Eddie Normington
Emilia McDonald
HaiZzy
Jess Harrison
Katey Smoker
Katherine Shierlaw
Lauren Downton
Luna Chan
Madeleen Van Tonder
Maria Tomasic
Martina Beka
Max Callaghan
Tam Timko
Thao Le
Tiarnie Edwards

Graduate Exhibition 2024

We are the Helpmann Academy – the only organisation of its kind in Australia.

We empower our most promising emerging creatives to realise their vision and build sustainable careers in South Australia.

Since 1994 the Helpmann Academy has been supporting emerging creatives, promoting South Australia as a centre for excellence in creative education, and contributing to the artistic community of our state.

We are a unique collaborative partnership, unifying the skills and resources of our state's three universities to support graduates as they commence their creative careers.

Emerging artists have always been at the heart of exciting, edgy and vibrant societies, but embarking on a career as an artist can be a daunting task.

We are here to foster links between South Australia's higher education institutions, the arts, and the community, which in turn enriches our broader society and ensures that the next generation of creative practitioners not only survive, but they thrive.

Friday 16 February to Friday 22 March 2024
Gallery Open: Wednesday – Saturday, 10am – 4pm

SASA Gallery
University of South Australia
UniSA Kaurna Building, City West
Fenn Place, Adelaide



HELPMANN
Academy

Graduate Exhibition 2024

Welcome to the Helpmann Academy Graduate Exhibition 2024.

For thirty years we have celebrated the strongest creative voices emerging from South Australia's contemporary art scene. In our anniversary year, we are delighted to welcome you to our new home at the South Australian School of Art (SASA) Gallery – a student-focused experimental gallery space.

22 visual artists from Flinders University and the University of South Australia are showcasing their graduate works across a range of disciplines, including ceramics, glass, moving image, painting, photography, printmaking, sculpture, fashion, costume design, and textiles.

This is your chance to view and celebrate the next generation of South Australian artists and see new works from emerging creatives on the rise, from Friday 16 February until Friday 22 March 2024.

We are thrilled that the longevity of the Helpmann Academy Graduate Exhibition, continues to be a launch pad for the next generation of artistic talent in our state. The Graduate Exhibition also remains one of the most significant opportunities for emerging creatives in the country, thanks to the generosity of our award donors and partners. 17 awards valued at over \$82,000 are presented on the opening night of the exhibition.

Our sincere thanks to the staff and graduates of at the University of South Australia, SASA Gallery and Flinders University for partnering with us to create a powerful and thrilling experience. Thank you also to the awards and selection panels for their participation and bold choices.

We hope you immerse yourself in the exhibition.

Jane MacFarlane
CEO
Helpmann Academy

SELECTION PANEL
Anna Zagala, Associate Curator (Academic Engagement), Samstag Museum of Art
Emma Fey, Assistant Director, Operations, Art Gallery of South Australia
Margo Hill-Smith, Director, Hill Smith Art Advisory

AWARD JUDGES
Alison Kubler, Principle, Renshaw & Kubler and Editor in Chief, VAULT
Leigh Robb, Curator of Contemporary Art, Art Gallery of South Australia
Vincent Alessi, CEO + Director, Linden New Art

CURATORIAL MENTOR
Anna Zagala, Associate Curator (Academic Engagement), Samstag Museum of Art
PROJECT CURATOR
Asha Southcombe
GRAPHIC DESIGN
Studio Veld

The Helpmann Academy gratefully acknowledges the support of the following partners:

Presenting Partner



Wine Partner



Exhibition Partners



Media Partner



Award & Exhibition Partners



Adelaide
Contemporary
Experimental



Hill Smith
Art Advisory



Jam
Factory



SALA



Award Donors

Angela Fetzer
David McKee AO and Pam McKee
Diana and Philippe Jaquillard
Paul and Fatima McHugh
David Hayden

Our Partners in the Visual Arts



**University of
South Australia**

UniSA Creative

The University of South Australia is known for breaking the boundaries and working beyond limits, just as all great creative practitioners do.

UniSA Creative, incorporating the South Australian School of Art, brings together the disciplines of architecture, planning, art and design, journalism, communication and media, film and television and the creative industries to produce flexible graduates with multidisciplinary capabilities.

Creativity is at their core. Students learn by doing, crafting in specialist studios, constructing in purpose-built production facilities, always working with the latest technology.

UniSA Creative engages in future-focused, cross-disciplinary research and consultancy to produce inspired solutions that are human-centred and sustainable. The university also provides a platform for emerging creatives, across its three major galleries – the Samstag Museum, SASA Gallery and MOD – to see interactive exhibitions and contemporary works by artists, researchers, storytellers and designers, both local and international.

UniSA is a catalyst for brilliance. A place where students can think critically and creatively, glimpse the future and engage with true originals. The creative economy isn't slowing down, and neither should you.



College of Humanities, Arts and Social Sciences

For over 50 years Flinders has nurtured the aspirations of those who would pursue creative roles in theatre, film, writing, music and more.

The university offers creative arts and media degrees span the areas of creative writing, drama, visual effects in entertainment design, costume design, fashion design, enterprise, screen, media and visual arts.

Flinders University's network of industry leaders provide real industry experience and connections for students while they study and our partnership with the Adelaide College of the Arts enables students to combine study at Flinders and TAFE SA in the areas of fashion, costume design, dance and visual arts.

Flinders University has a long and well-established reputation for supporting research-led creative arts in many forms. The university's academics have made significant contributions to creative industry, grown government support and community recognition of the value of art and utilised art as a vehicle for important social change.

Staff and postgraduates have included award-winning novelists, theatre and film directions, screen and digital media practitioners and leaders in creative arts advocacy and industry.

Graduate Exhibition 2024 Awards

Helpmann Academy / University of South Australia Postgraduate Award

\$10,000

Recognises the achievements of a Masters or PhD candidate.

Helpmann Academy Major Exhibition Award supported by IAS Fine Art Logistics and Linden New Art

\$10,000

Three-week exhibition at Linden New Art valued at \$4,500 + up to \$3,000 in IAS Fine Art Logistics services + \$2,500 cash.

NEW IN 2024

The Fetzer Award for Excellence

\$7,500

Hill Smith Art Advisory Award

\$5,000

Awarded to a work tied to traditional artforms of painting, drawing or printmaking.

Lang Family Foundation / McKee Award

\$5,000

City of Adelaide Award

\$5,000

The award recipient's work will be acquired as part of the City of Adelaide's art collection.

Square Holes Award

\$5,000

The award recipient's work will be acquired as part of Square Holes' art collection.

City Rural Insurance Development Award

\$5,000

This award provides the recipient with the opportunity to expand their creative practice.

UPDATED IN 2024

JamFactory Ceramics Award in collaboration with TACA

\$3,500

Presented to an artist working in ceramics. Includes a two-month residency and mentoring at JamFactory + work on consignment in JamFactory's retail store + 12-month membership with The Australian Ceramics Association (TACA).

Helpmann Academy People's Choice Award

scan the QR code in the gallery to vote for the artist who created your favourite artwork.

Jaquillard Exhibition Award

\$3,000

Supports the recipient to mount an exhibition.

McHugh Award

\$3,000

UPDATED IN 2024

SALA Award

\$1,145

Includes premium registration for the 2024 SALA festival + \$530 cash.

David Hayden Professional Development Award

\$1,000

Supports the purchase of materials.

NEW IN 2024

People's Choice Credit Union Innovation Award

\$1,000

Presented to an artist whose work exhibits an innovative approach.

NEW IN 2024

Guildhouse Award

\$1,000

Includes 12-month Guildhouse Accredited membership, 12-month insurance coverage + \$600 cash.

UPDATED IN 2024

Helpmann Academy / ACE Studio Program Award

\$15,000

12-month studio residency plus extensive professional development including, studio visits with Australian and international curators, participation in public programs, support from ACE staff and more. The recipient will produce new work and receive a commission fee for ACE's annual studio artist exhibition.

Helpmann Academy People's Choice Award

\$1,000

This award is voted for by visitors to the exhibition and presented to the winning artist at the conclusion of the exhibition.



*Tropical Ash Pot and teabowls from
Place and Replace*
Terracotta clay with iron-based glaze
Dimensions variable
Image: Sam Roberts

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

Adrian Mitton

Flinders University

Adrian is a queer South Australian emerging artist who explores the contrast between the ephemeral and immutable through the mediums of ceramic, pottery, and floral sculpture. There is often a strong focus on sustainability and connection in his work, and his fascination with the natural world colours every piece.

In the technically expansive medium of ceramics, Adrian is particularly interested in form and glaze and their interrelationship. He often looks to the past for inspiration and uses the stories of those who came before us to better understand and contextualise contemporary issues.

Nearly every society has a ceramic history, and these stories are deeply complex and interconnected as wars are fought, borders change, and techniques and concepts are borrowed or stolen. *Place and Replace* explores some of this history by extracting ceramic technique from both Korean and Japanese culture and uses them to discuss displacement, adaptation, and cultural exchange. This work looks specifically at the stolen potters of the Imjin War (1592-1598), the Japanese fascination with Kōrai chawan, and the Korean tradition of Onggi.

While *Place and Replace* borrows global technique, its roots are firmly planted in Australian soil. Traditionally, ceramic is made from indigenous clay and is glazed with similarly local sources; *Place and Replace* follows that tradition by utilising the warm, red-earth tones of locally produced terracotta, and incorporating minerals mined in South Australia into the glaze. The plant life used to decorate the vessels has been picked from introduced but thriving species indicative of Adelaide's suburban floriculture.

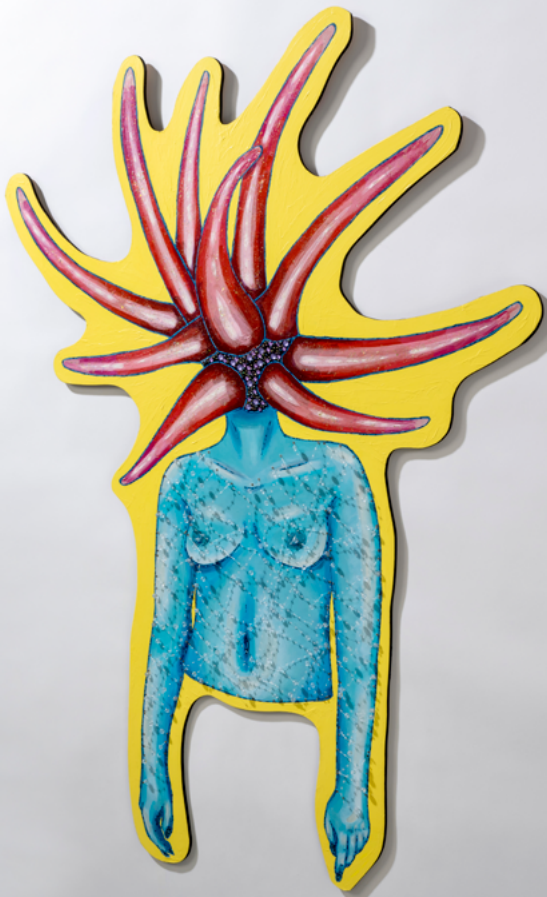
To truly engage with *Place and Replace*, it must be touched and interacted with — all audience members are encouraged to do so.

Alanah Kent

Flinders University

Alanah is a 2D mixed media artist. Their practice is greatly influenced by the bright colours and imagery of pop surrealism. They endeavour to create new worlds and characters that are embellished with craft materials such as glitter, rhinestones, and other non-traditional materials, which invoke a nostalgia of childhood glee in using them. Working within the joy of these materials, Alanah is most comfortable when working methodically, using mathematics to design an assembly line of intricate processes. This takes the work from the initial ideation process to the final pieces.

The *Inner Joy* series of mixed media paintings are representations of combinatory identities. Through these artworks, Alanah is exploring several forms of coming out – being open about their bisexuality, being non-binary, and being diagnosed with moderate to severe autism as an adult. These works depict how they are trying to figure out how to navigate a world that they now know they do not fully understand. These works are an expression of the joy Alanah had in creating them, as well as their joy as a queer person finally embracing their identity, and are created using techniques that bring joy to Alanah's autistic self.



Flower Tits

Acrylic paint, glitter, plastic gemstones,
plastic beaded string, super
glue on MDF
92cm x 136cm
Image: Michael Haines

alanahkent.com.au

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



Patchwork kimono coat

Polyester velvet, polyester chenille
crochet, embroidery patchwork

Image: Lillian Ernst

 [@anhnguy74](https://www.instagram.com/anhnguy74)

Anh Nguyen

Flinders University

Anh completed a Bachelor of Creative Arts (Fashion) at Flinders University/TAFE SA in 2023. She has had an interest in handwork and embroidery from an early age, and after a career in dentistry, she decided to pursue her passion for textile art by returning to study.

Anh's areas of interest include fashion as an expressive art form that showcases hand-crafted textile techniques. She dreams of exhibiting and selling her creations in an art gallery format.

Bryan May

University of South Australia

Bryan currently works and resides in Adelaide, on Kaurna land. Born in Brisbane, Meanjin Turrubul country, he has travelled to Brisbane, Puckapunyal, Parramatta, and Kangaroo Island. This travel has allowed him to soak in many influences from various amazing people and cultures in Australia. He studied Contemporary Art, with a focus on blown, cast, and kiln-formed glass. His works are a sculptural, abstract, and conceptual exploration of materiality, absence and presence, and light and shade.

His work is autobiographical. The pieces are based on intensely personal stories; however, he chooses not to share these with the viewer. These pieces are an abstract and conceptual exploration of the materiality of glass, which aims to evoke and portray notions of absence and presence. Bryan values the viewer's personal lens as they experience and interpret his work, adding their own stories or simply enjoying the aesthetics.



Grief
Blown and cast glass
4cm x 20cm x 10cm
Image: Michael Haines



Exploration
Blown glass, mirror
20cm x 15cm x 7cm
Image: Michael Haines

Cameron Longshaw

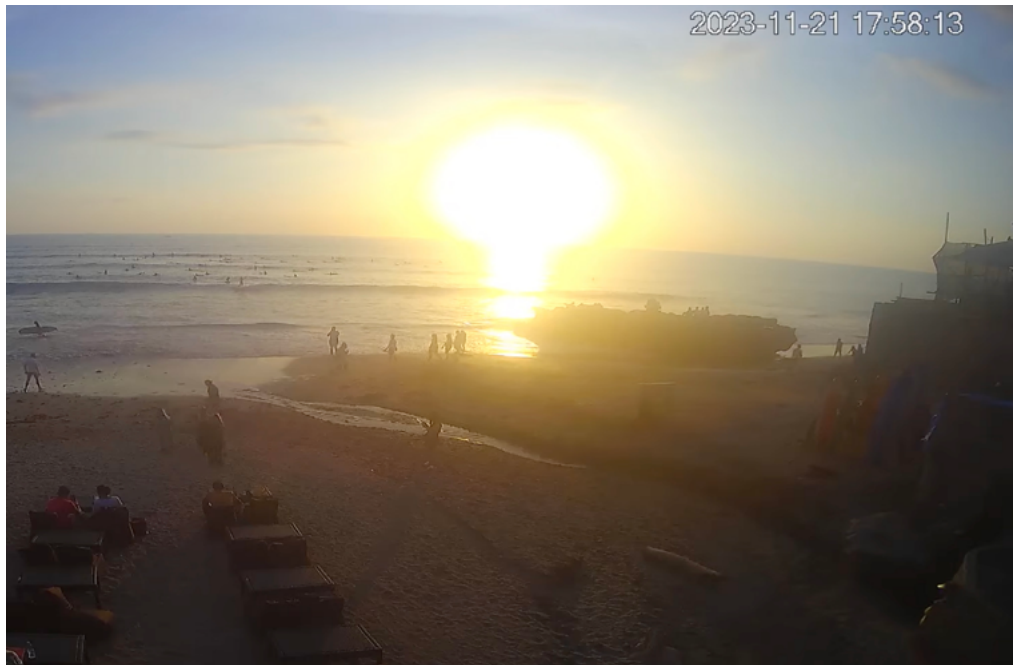
University of South Australia

Cameron is a recent graduate of the Contemporary Arts program, living and working on Kurna land. His background in various disciplines such as photography, sound, projection, and sculpture gives him a diverse skillset with which to explore themes related to his ever-evolving practice.

Cameron gravitates towards the use of technologies in his work to explore his themes. With these skills, he can creatively respond and give form to research, hunches, epiphanies, and observations about our contemporary world. At its simplest, his practice comes from his interest in the sublime, the kind of awe we may experiences when confronted by things outside the reach of our comprehension.

Our constant adaptation to our fast-changing world inspires and fascinates Cameron. For this work, he has engaged with concepts of our ever-evolving mental landscape through the use of the internet. Using live webcams across the planet, we can watch the sunset of the 21st century unfold with all its beauty, glitches, and frequent bad weather.

This piece reflects Cameron's interests in our modern perceptions of time and space, surveillance, the technological sublime, and the never-ending commercialisation of everything. His interest also lies in the contemporary artists who create immaterial work or whose work moves back and forth between the tangible world and the immaterial.



I Wish This Day Would Never End.
Livestreamed internet
100cm x 60cm x 20cm
Image supplied

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



Untitled
Print
31cm x 31cm
Image: Bente Andermahr

Carrie Munn

University of South Australia

Carrie is an emerging artist living and working on Kaurna land, South Australia. Born in Penola, growing up in the southeast of South Australia and the Adelaide Hills has given her an affinity with nature and the animal kingdom. She draws inspiration from the natural world and the perspectives of others, helping her to see the world in different ways. She also has a strong interest in creative writing, film, music and mental health, and is seeking to explore these interests further through both her printmaking practice and further study.

The themes of ambiguity, contrast, and the environment are central to Carrie's printmaking practice. Ambiguity manifests in her work through the incorporation of many different elements to create a chaotic, but cohesive whole. This is achieved by obscuring and interrupting the lino or printing plate by layering it with stencils. The preference for the abstract is afforded through the process of layering and cloaking with stencils which creates a sense of ordered chaos, a kind of cohesive disorder which she enjoys. Further contrast is employed through her choice of images, shapes, colours, and both geometric and organic forms in her stencilling.

Yak on a hill
Photography
120cm x 60cm
Image courtesy of the artist

📷 @dad_pirate_lechuck



Charlie Young

Flinders University

Born in England, Australian-based Charlie is an alternative sculptor with a variety of skills that are amalgamated through a wide array of mediums. Drawing from an early age, Charlie also works in traditional sculpture, digital sculpture, woodwork, and leatherwork. He also makes electric guitars.

A shift in responsibilities and priorities made making music a pastime activity. After a life-changing adventure in Mongolia, a fire was ignited. *Souvenir* explores the means of making a physical memory, an instrument that sits between cultures, representing eastern Mongolian traditions and his own Western origins.

Feeling mostly at one with the yaks and being born in the year of the ox, the yak became the motif for his instrument. This flows with the photo taken in the Darkhad Valley of the solitary yak on a hill. It was looking out onto the vista – pensive, alone with its thoughts; surrounded but still solitary. The piece becomes a portraiture of Charlie's own connections to music, travel, culture, and art.

Eddie Normington

University of South Australia

Sparkles, colours, and queer joy — these are all the ingredients of Eddie's illustration work. Eddie is a young queer creative who works in traditional and digital mediums throughout their practice. Based in Adelaide, Eddie is inspired by the fluid visuals of animation and the colours of oversaturated filters. Their work is never bound to one single format, and within these works Eddie explores queer identity and their connection to society.

Visualising Gender Euphoria explores trans joy: how the positive experiences of being trans and exploring gender identity can be expressed authentically through illustrative practice.

Each work was digitally painted with colourful imagery and visual references to connection, joy, and personal lived experiences as a non-binary person. These works invite the viewer to interact with the work and be part of the experience, and to consider their own gender affirmation in their daily life. *Visualising Gender Euphoria* demonstrates the moments where physical expression, social representation, and personal perception align with gender identity, and the positive emotions that flow from those experiences. In doing so, they challenge the dysphoria-focused narrative of sad trans people, and how gender affirmation can support people to flourish.

Affirmation Avatars from *Visualising Gender Euphoria*
Digitally painted posters, projection
Dimensions variable
Image: James Field

© @eddie.illustration





Trillian Astra
Satin
78cm x 145cm x 78cm
Image: Hanh Huynh

[@costumesby.emilia](#)

Emilia McDonald

University of South Australia

Emilia has just completed a degree in costume design, with a focus on design, patternmaking, tailoring, and couture. She has a personal interest in science fiction, historical costuming, theatre, and film. She takes influence from vintage silhouettes and blends them with new ideas, playing with shape, colour, and texture.

The costumes on display are based on the sci-fi comedy novel series *The Hitchhiker's Guide to the Galaxy*. Trillian is a human astrophysicist who hitched a ride with Zaphod, the president of the universe. Trillian's dress takes inspiration from the mod dresses of the 60s and flares of the 70s, whilst adding in elements like the exaggerated hem and patchwork to give it a futuristic feel. The combination of a dress and pants brings a level of practicality to Trillian's costume. On the other hand, Zaphod covets attention and praise: his costume is eye-catching and luxe, as though he shopped at Gucci in space.



Danse Macabre (prototype)

Ceramic

Dimensions variable

Image: Sam Roberts

📷 @slipsy_gypsy

HaiZzy

Flinders University

HaiZzy is a ceramicist who unpacks themes of mortality and existential turmoil through anatomical, and sometimes horrific, subject matter. Their fascination with death is long standing. As a result their attention to mortality HaiZzy's practice is an exploration of the human condition – how pain and suffering in our world can be attributed to a fear of the unknown. Their work engages with religious and cult iconography to investigate society's complex relationship to death.

This is the rhythm of all, a dance shared between life and death — with dynamic and symbiotic movement they possess a responsibility to one another.

Illuminating the macabre in such a way is essential to explore the beauty in *momento mori*. For HaiZzy, a flower holds no more value or beauty alive than it does dead. The soil beneath your feet contains the blood and bone that grows our precious flowers — and you cannot breathe in without exhaling. However necessary, people often fear witnessing elements of macabre details because the gore reminds them of their own mortality. By displaying these confronting elements in such a visceral manner your fear is nulled and you may experience, just for a moment, how truly sublime death can be.

*If you wish to connect with the beginning and end,
I encourage you to walk amongst the soil and release life
into the earth.*



Redwork Quilt (for the children of my family)

Cotton thread, linen, cotton, wool
155cm x 165cm

Portrait of Alice

Acrylic on canvas
28.5cm x 36cm

Portrait of Olivia

Acrylic on canvas
20cm x 25cm

Image: Bente Andermahr

Jess Harrison

University of South Australia

Jess is an interdisciplinary artist whose work explores the topics and histories of craft, community, legacy, intimacy, and identity. Jess is interested in the historical expression of feminine creativity – “women’s work” – and the division of art and craft in cultural thinking.

Redwork Quilt (for the children of my family) is a response to the great loss and grief Jess, and her family, have experienced. She created this work to be a record of her life, the lives of

her loved ones, and a tribute to those who have passed. Each hand-embroidered square represents something or someone that has informed their shared identity. This work is intended to become an heirloom; a carrier of stories and identity; and to pass meaning, comfort, and warmth onto the next generation.

Portrait of Alice and *Portrait of Olivia* were created to explore the tension of intimacy and distance that is present in all relationships, and as a challenge for Jess to capture the essence of an individual through perception and rendition.

*I've never been one to fit into a neatly defined box from *The Delicate Balance Between Intention and Intuition**

House paint

155cm x 150cm x 14cm

Image: Bente Andermahr

kateysmoker.com

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

Katey Smoker

University of South Australia

Drawing on the methodology of post-minimalist concepts, Katey explores expanded painting and sculpture by combining geometrical forms with bold colour to break away from traditional conventions. Trained as a metallurgical engineer, she engages with art making in a logical and methodical way. However, she abandons precision to embrace the beauty of imperfection, using it to question established norms and invite the viewer to reconsider the inherent value of irregularity and unpredictability. Katey seeks not only to visually captivate but also convey a deeper understanding of contradiction, form, and materiality through process-driven experimentation, pushing boundaries and exposing the act of art making.

The Delicate Balance Between Intention and Intuition is a body of work made from house paint that has been cast into three intricately designed gridded sculptures. Installed directly on the floor, these artworks emphasise the accessibility of the grid and embody a dynamic interplay between structure and freedom, embracing the unpredictability of imperfection. The once strict and confining structure of the grid has transformed into a dynamic framework, while the paint, traditionally confined to canvas, now serves as a medium for sculpting texture and space. Together, they form a narrative that resonates with the complexities of human experience, defying easy categorisation and capturing emotion, form, and perspective.



Katherine Shierlaw

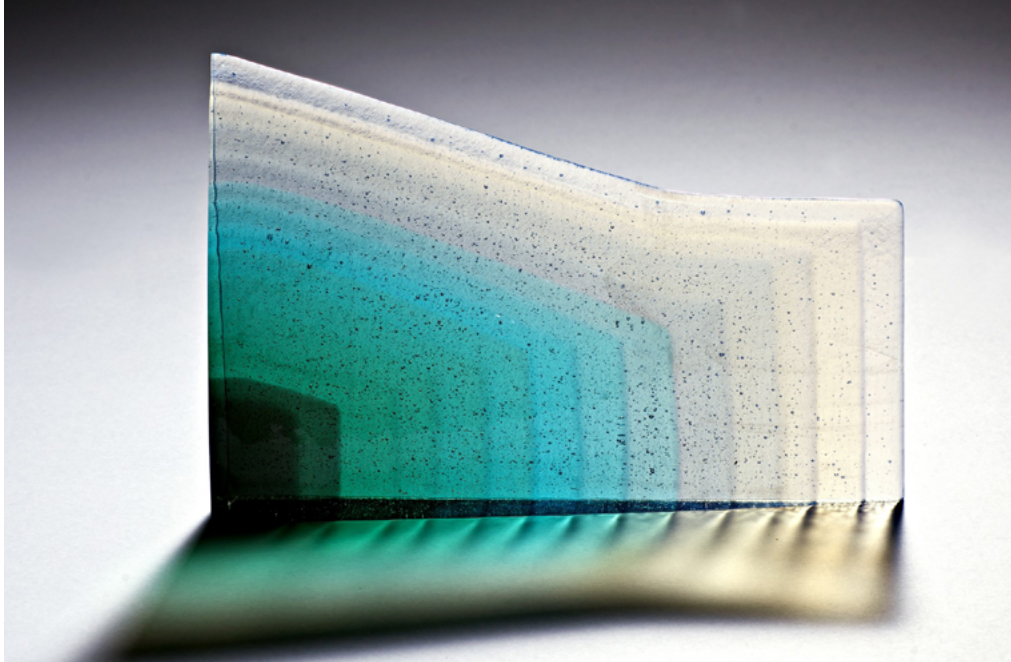
University of South Australia

Katherine is an emerging artist living and working on the lands of the Ramindjeri people. She works primarily with glass to explore the intersection of space, time, and social connectivity. A background in geography and town planning is evident in her conceptual interests and the spatial qualities of her work.

Katherine's everyday surroundings harbour an implicit tapestry of meanings and evoke a profound sense of connection and comfort. The intricate patterns of the urban landscape are transmuted via proprioception, cultural awareness, and cognitive mapping into

a rich visual, spatial, and emotional experience that resonates within. *Surrounds* leverages the unassuming, yet exquisite medium of glass to explore the intangible connections that exists between humans and the spaces we occupy.

The layering of translucent glass creates a visually intricate experience, inviting the eye to perceive depth and sense of space. This serves as a reflection of our collective ability to engage with the intricacies of urban life and our multifaceted emotional, physical, and visual responses to it. Each piece is an embodiment of a familiar place and invites you to consider the phenomenology of ones local surrounds.



II from *Surrounds*

Kiln-formed glass

29.3cm x 19.6cm x 4.5cm

Image: Michael Kluvanek

katherineshierlaw.com

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



Interfusetranstwine from *Otherworld*
Porcelain
13cm x 8cm x 12cm
Image: James Field

laurendownton.com
📷 @laurendowntonartist

Lauren Downton

University of South Australia

Lauren is an emerging ceramic artist living and working on Kurna Country, South Australia. Working primarily in clay, she combines animal, botanical, and human-made forms into ghostly hybrid assemblages that examine humanity's relationship with the natural world. Lauren's practice explores ideas of grafting by altering and joining clay pieces through a regenerative approach of sculptural propagation. Lauren uses grafting as a conceptual and methodological device to examine notions of hybridity and excess in contemporary society. Her hybrid forms are an entry point to engage audiences in considering alternate future worlds and possibilities.

Lauren's body of work encompasses a series of porcelain hybrid sculptures grafted in an accumulative process using casts of

organs, branches, leaves, antlers, plastics, waste, and human debris. Various detritus of human presence transfuse into amalgamations of flora and fauna, blurring boundaries between the artificial and the natural. The material qualities of porcelain — ghostly white and akin to the pale skeletons of bleached coral — speak to something neither fully alive nor dead, but suspended in a state of in-between.

Exploring notions of the 'cast off' and excess, these hybrid fusions examine the complex entanglements between production and consumption in contemporary society, and the natural environment.

Lauren explores hybridity as a means of re-imagining what it means to be human and redefining how we interrelate with nature — how we perceive its boundaries, and understand its enmeshments with society.

Luna Chan

Masters Candidate | University of South Australia

Based in Adelaide, Luna has also lived in Sydney and Hong Kong, and has deep connections with Indonesia and Beijing. Her diverse education and work in contemporary art, photography, psychology, and business weave a rich tapestry of cultural understanding into her artistic pursuits.

Luna's practice transcends boundaries and encompasses a spectrum of mediums, cantering around the curation of found objects and the creation of still and moving images. Delving into the intricacies of identity, time, and existence, Luna's work presents a narrative that explores our place in the world, offering a perspective on the dynamics of being and being-in-the-world. Through art, Luna invites viewers to embark on a journey that prompts contemplation, challenging preconceptions and sparking a dialogue about the multifaceted nature of the human experience.

I make coffee every day.

2198 days ago, I started drinking pour-over coffee after visiting Costa Rica.

1474 days ago, I started making pour-over coffee every morning due to COVID-19 lock down.

574 days ago, I made coffee at home in Hong Kong.

572 days ago, I made coffee at home in Adelaide.

Today, I make coffee here.

Coffee-making has become a daily presence-making ritual for Luna. The seemingly ordinary everyday routine has revealed to be inherently beautiful and meaningful, where she exists in a different time and space, however fleeting.



Day after day after day (I make coffee every day.)

Paper, wood

25cm x 35cm x 25cm

Image: Bente Andermahr

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

Madeleen Van Tonder

Flinders University

Madeleen is a South African artist who migrated to Australia in 2009 and currently resides in Adelaide. Now living near the coast, she has developed a passion for marine life and ecosystems, which she represents through ceramics. Her fascination with the sea drives her to explore endless possibilities related to its unfathomable depths while negotiating between fantastical elements and reality.

The process of crafting each piece is both meditative and challenging. Each artwork requires meticulous attention to detail, combined with delicate layering techniques with glazes that capture the vivid hues found in coral reefs and bioluminescent organisms.

Madeleen aims to construct work that evokes contemplation about the limitless possibilities concealed within our marine life, creating visually captivating work while instilling awe and striking a balance between reality and fantasy. The firing technique itself embarks on an expedition into uncharted waters with unpredictable results, transforming clay material into lasting sculptures reflective of nature's unpredictability.

The Showman from Abyss
Stoneware, oxide, mixed media
10.5cm x 11cm
Image: Sam Roberts

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



Maria Tomasic

Masters Candidate | University of South Australia

Maria has a multidisciplinary art practice that considers the human condition. Her work involves an exploration of interconnectivity, memory, time, presence and absence, and loss. She is influenced by the interrelatedness between all things and the distortions and breaks in connections. Process-led experimentation and discovery are key to her practice where she attempts to highlight the importance and variability of perception, memory, and imagination. She works primarily in painting, sculpture, and installation and experiments with different surfaces and mediums, responding to their physical qualities and the associations that arise.

Using her childhood experience of migration as a refugee, Maria has investigated displacement, loss, fragmented memory, a sense

of being in between cultures, and 'otherness'. A bullet passing by her head as her family crosses a river to escape into Austria, from communist Yugoslavia, is the only memory she has of that time. An archive of old black and white photographs prompts memories and emotions. Facts forgotten are nevertheless stored as embodied knowledge, which she tries to harness these in the creative process.

Revisiting these images by reprinting, altering the size, layering and obscuring, Maria searches for memories and insights. The work of degrading the fine muslin by sandpaper, bleach, scrubbing, and rust reflects the trauma and fragility of displacement. The liminal qualities of translucency of the material are a metaphor for the in-between: between seeing and not seeing, between forgetting and remembering. This work adds to the many artists who have considered the topic of displacement, an occurrence that is sadly experienced by ever-increasing numbers of people around the world.



Obscured images; displacement and remembering

Print on cotton muslin

Dimensions variable

Image: Bente Andermahr

📷 @_maria_tomasic



can i still

Bed skirt, gel medium

238cm x 232cm

Image: Bente Andermahr

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

Martina Beka

University of South
Australia

Martina is a multidisciplinary artist working across sculpture, assemblage, installation, photography, and video. She explores the intersection between materiality and self by employing found materials laced with traces of human interaction and experiences. Martina aims to present her work in its most simplistic and minimal form, honouring the beauty located within the ordinary, and evoking intimacy as well as connection for the viewer and self.

Martina explores notions of concealment, discretion, purity, cleanliness, and morality throughout the encasement of bedsheets. The artist creates both wet and stiff textures through materiality and plays into the seductive nature caused by tactility. Transforming surfaces and establishing permanence in materials that are otherwise impermanent, Martina preserves the moments experienced on and within the material through the treatment and installation of the work.

Max Callaghan

PhD Research Candidate | University of South Australia



Conservatory
Acrylic on canvas
137cm x 167cm
Image: Sam Roberts

Max is a visual artist who lives and works on unceded Kaurna Country. He is currently undertaking a PhD at the University of South Australia.

A set design from a musical about Virginia Woolf leading towards an architectural structure of endlessly proliferating rooms and doors that proliferate in parallel away from a beach ecosystem

A clay pot plant heating on a stove, store-bought palm trees in large earthenware vessels accumulating and occupying a glade conservatory room

A beige coloured television set with upside down writing in the carpet that says "help there is someone trying to break in!"

A welcome mat in a cat litter box

Small palm trees and a public water fountain on a coffee table

A figure with a clock for a head and dishwashing gloves on its hands massaging a figure descending from it

The point of view of an oven and a dark silhouette coming through the door that turns out to be figures handing out bread from inside a house in a colonial painting, and alongside them is the same younger man who is massaging the older man holding a therapy patient at gunpoint in another area of the painting.

Tam Timko

University of South Australia

Tam is an emerging artist based in South Australia who specialises in digital illustration and ceramics; they have also created works in glass, installation, sound, and sculpture. In their art practice, Tam has a particular interest in portraying themes of horror, terror, and queer identities, and they are often inspired by books, films, and general pop culture.

Can You Hear Them draws on ideas of the drain as a representation of the void and a source of thalassophobia — the fear of deep bodies of water, terror, and the unknown. The work is influenced by horror stories and films, in particular Stephen King's *It* and

works by Japanese horror manga artist Junji Ito, alongside her own fear of drains and deep, dark spaces.

The installation consists of over twenty dark ceramic forms accompanied by an eerie audio component. The title of the work refers to the eldritch entity (or entities) that may reside within these portals, the sounds of which can be heard reverberating through the work. If you look down into these pockets of the abyss, notice that some contain water, and others are dry. All are dark as the abyss. It is waiting. They are somewhere, looking back at you. Tam invites viewers to make up their own mind, as she asks, "can you hear them?"

Can You Hear Them

Black midfire, dark matter midfire clay, stoneware/earthenware mix, white stoneware, black midfire slip, MDF board, audio

Dimensions variable / audio 1:50m

Image: Bente Andermahr

📷 @lotsa_heart_art



Echoes of Solitude
Archival pigment print
74cm x 55cm
Image: Bente Andermahr



Thao Le

University of South Australia

After moving to Australia in 2017, Thao developed an interest in contemporary art, particularly photography. Thao works primarily with her analogue and digital camera, developing and scanning photos by hand, and presenting them as digital and dark room prints. Her practice is strongly influenced from growing up in Saigon, one of the most populous cities in Vietnam. Embraced by a crowded and busy city, Thao's practice explores both the bustle of cities and the silence when she is alone and being her true self.

Echoes of Solitude is a collection of photographic images which explore the themes of loneliness, isolation, and abandonment. It delves into the sequence of affection from childhood experiences into the progress of maturation. Family complications were one of the reasons she pursued this topic. The panic of being forgotten and abandoned chased her throughout her childhood. *Echoes of Solitude* reflects on Thao's position, where she cannot find a way to fit herself within a societal context. The work portrays that sense of exclusion and abandonment through the language of photography and the voice of her observations.



OUTLAWS

Terracotta earthenware, underglaze,
body stain, copper oxide
Dimensions variable
Image: Bente Anderhmahr

📷 @mud_wizzard

Tiarnie Edwards

University of South Australia

Tiarnie is a Ngarrindjeri artist based in Kurna Yerta who utilises their practice to explore themes of self, identity, and society through ceramics, printmaking, and illustrations. They examine the complexities of identity and culture through the creation of works which aim to capture the multidimensional personal experiences of identity as well as the socio-political and historical context which affect one's identity, idea of place, and societal perception. Working with hand-built ceramic sculptures, these works stand as vessels which encapsulate both the historical weight of colonial consequences amongst Indigenous peoples and how these affect their identities in contemporary Australia, and the resilience of Indigenous and marginalised youth within colonial society. Tiarnie's work aims to centre contemporary identities of marginalised communities and educate wider

audiences whilst exploring how those audiences are also affected by societal systems of oppression — not divided by race, but united by class.

OUTLAWS is a direct response to the multidimensional nature of Indigenous identity and culture within contemporary Australia. Each figure is hand-built in terracotta clay, reflecting the connection between Indigenous peoples and Country in materiality.

She has created an ode to the resilience of Blak culture through the reclamation of symbols such as Captain Cook, addressing the social, economic, and cultural attempts to displace and destroy Indigenous culture. These figures sit as vessels for current Indigenous identities and knowledge, a culmination of research she undertook whilst making the work. They highlight the determination of Blak peoples and culture to continue, especially as represented through Blak kids today.

The Helpmann Academy acknowledges the following organisations for their continued support throughout the year:

Partner Institutions



Government Partners



Philanthropic Partners



Major Partners



Industry & Cultural Partners



We acknowledge that we are creating, working and exhibiting on Kurna Country, its sovereignty never ceded. We acknowledge the Kurna people are the custodians of the Adelaide Plains and as the first and enduring story tellers of this land. We recognise and celebrate their cultural heritage, beliefs and relationship with the land and pay respect to Kurna Elders; past, present, and emerging.

We would also like to take a moment and recognise the many volunteers that make this event possible, including the Graduate Exhibition committees and staff from Flinders University and the University of South Australia, as well as all our event volunteers.



- ☎ (08) 7089 0720
- ✉ info@helpmannacademy.com.au
- 🌐 helpmannacademy.com.au
- 📘 HelpmannAcademy
- 📷 @HelpmannAcademy
- 📍 Suite 417, Level 4
147 Pirie St
Karna Yarta, Adelaide 5000

HELPMANN
Academy
30 YEARS
EMPOWERING
EMERGING
CREATIVES