



HELMANN
Academy

Angela De Palma
Antoni Phillips
Charlotte Treloar
Chin Ton (Naomi) Tang
Claire Marsh
Hana Alison
Jels
Joshua Sleep
Leanne Rowett
Maddie Stevens
Mads Conte
Martin Brine
Oak YOO
Pippini Niamh
Silki Wong
Tara Rowhani-Farid
Thu Huong (Abigail) Nguyen
Tieyuan Zhou

Graduate Exhibition 2025

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 who 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.

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 thrive.

Friday 14 February to Saturday 22 March 2025
Gallery Open: Wednesday – Saturday, 10am – 4pm

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



HELPMANN
Academy

Graduate Exhibition 2025

Welcome to the Helpmann Academy Graduate Exhibition 2025

Appropriately housed in the South Australian School of Art (SASA) Gallery, this student-focused experimental gallery proudly demonstrates the ethos of the exhibition, supporting the next generation of South Australia's contemporary artists.

18 exemplary visual artists from Flinders University and the University of South Australia showcase their graduate works in this preeminent arts event; across a range of disciplines, including ceramics, glass, moving image, installation, painting, photography, printmaking, sculpture and textiles.

The Graduate Exhibition celebrates the state's emerging creatives in one dynamic exhibition presented from Friday 14 February – Saturday 22 March. This exciting exhibition enables artists to launch their professional arts career with the support of Helpmann, while providing our dedicated community with the opportunity to view and collect from up and coming artists.

2025 marks 30 years of the Helpmann Academy Graduate Exhibition, one year on from the organisation's founding anniversary. With this, we celebrate the longevity of the Graduate Exhibition. It represents a sustained launching pad for the next generation of artistic talent in our state, championing our most promising emerging artists to realise their visions and build sustainable practices.

12 awards valued at \$54,000 will be presented on the opening night of the exhibition, making it one of the most significant exhibition opportunities for emerging artists in the country.

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

Jane MacFarlane
CEO
Helpmann Academy

The 2025 Helpmann Academy Exhibition once again represents the strength of emerging South Australian artists. Selected artworks from graduates of Flinders University and the University of South Australia's undergraduate and postgraduate programs demonstrate the concerns and material interests of emerging contemporary artists today.

Many of the artists' works have been informed by a process of introspection and focus on their own intimate world, a tendency which has been particularly prevalent since the COVID-19 pandemic. As they form the foundations of their artistic process, they have drawn on personal experience and investigated identity. This process of self-discovery, understanding one's self in relation to the dominant culture, is particularly pronounced in the culturally and linguistically diverse artists assembled here, particularly those living with diaspora experience and the lasting impacts of colonisation. Tieyuan Zhou's delicate ceramic forms show the fragility and resilience of cultural connections, while the loss of language and culture experienced by Aboriginal peoples is deeply felt through Charlotte Treloar's video work, a demonstration of kinship and reciprocity with the natural world.

Several artworks reflect the Anthropocene, calling for the care of humans and the natural world in these uncertain times. Claire Marsh's concerns for native animals at the mercy of introduced species is explored through hand-coloured relief printmaking. Skilfully crafted jewellery objects by Thu Huong (Abigail) Nguyen question the role of technology in human care. Pippini Niamh's sense of community care is evident in her hand-carved table, which calls for us to consider global issues around food insecurity and privilege.

Underlying the overarching themes of the exhibition is a reflection on the time and labour these artists have invested in the final years of their degrees, in terms of both material understanding and experimentation. The materiality of Silki Wong's soft textile series *Grip*, Jel's blue ceramic silhouette, and Martin Brine's glass and rock sculptures each explore the interplay of fragility and strength of materials. Most artists have swung towards muted palettes of pastels and monochrome. However, the exhibition is accented with bold pops of colour, such as Antoni Phillip's exploration of space in his site-specific *Flux*. One gets the sense these artists have both laboured tirelessly at their craft, whilst simultaneously successfully finding a sense of joy and play at this crucial time.

Stephanie Doddridge
Projector Curator 2025

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

Major Event Partner



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Event Partner



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Exhibition Partners



Award Partners



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 which 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 the 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 directors, screen and digital media practitioners and leaders in creative arts advocacy and industry.

Graduate Exhibition 2025 Awards

SELECTION PANEL

Anna Zagala, Associate Curator
– Academic Engagement,
UniSA Creative
Russell Kelty, Curator, Asian Art,
Art Gallery of South Australia
Debbie Pryor, Program Manager,
Helpmann Academy
Stephanie Doddridge,
Project Curator

AWARD JUDGES

Andy Dinan, Director, Mars Gallery
Rebecca Evans, Curator of
Decorative Art and Design, Art
Gallery of South Australia
Vincent Alessi, CEO + Director,
Linden New Art

CURATORIAL MENTOR

Anna Zagala, Associate Curator
– Academic Engagement,
UniSA Creative

PROJECT CURATOR

Stephanie Doddridge

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 from IAS Fine Art Logistics and
Helpmann Academy.

The Fetzner Award for Excellence

\$7,500

Helpmann Academy / University of South Australia Postgraduate Award

\$5,000

Recognises the achievements of a Masters
or PhD candidate.

Hill Smith Art Advisory Award

\$5,000

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

City of Adelaide Award

\$5,000

Lang Family Foundation /

McKee Award

\$5,000

NEW IN 2025

Mount Horrocks Wines Award

\$5,000

NEW IN 2025

South Australian Industry Award

\$3,490

A JamFactory Short Course in any discipline for use within 12 months + a premium registration for the 2025 SALA Festival + a Guildhouse Accredited Premium membership + \$1,800 cash.

Jaquillard Exhibition Award

\$3,000

Supports the recipient to mount an exhibition.

McHugh Award

\$3,000

David Hayden Professional Development Award

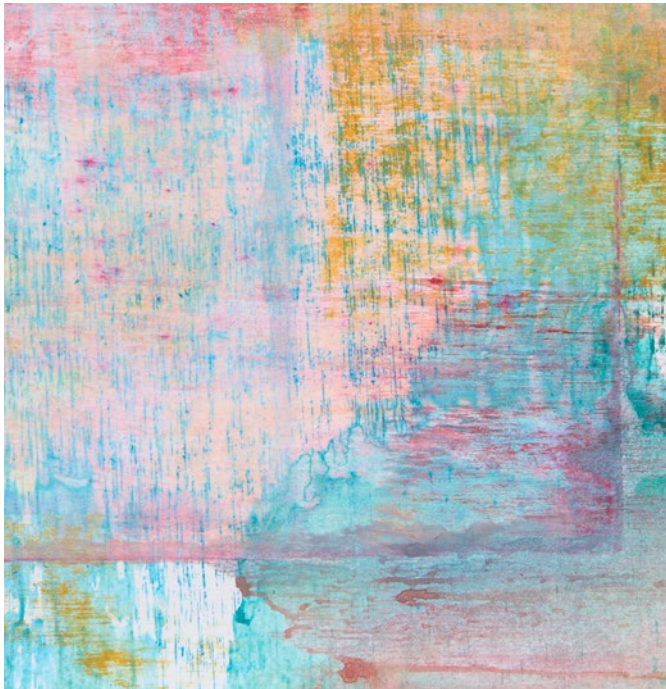
\$1,000

Supports the purchase of materials.

People's Choice Credit Union Innovation Award

\$1,000

Presented to an artist whose work exhibits an innovative approach.



This Must Be the Place, 2024
Woodblock print, water soluble oil
pastels on paper
19.5cm x 19.5cm
Image: Sam Roberts

 [@_adp_artist_](#)

Angela De Palma

Flinders University

Angela is a queer, neurodivergent abstract artist living and creating on Kurna land. Embracing experimentation, intuition, and trust in their practice, Angela adapts traditional methods balanced with unconventional techniques. Creating work that blurs the lines between painting, printmaking, and sculpture, Angela explores the spaces inhabited as a queer artist finding their place by using coloured pastels on grainy, textured timber surfaces to signify experiences within heteronormative expectations and the breaking away from societal labels.

Strange describes the unusual, different and queer, while *Currencies* references the relational currency spent through

sharing ideas and creating bonds. Utilising the texture of the timber with colour in a layered composition and with intuitive techniques, the artworks probe themes of identity and introspection. By deconstructing traditional barriers and embracing fluidity, Angela crystallises the complexities of queer identity and offers a unique perspective. Meditative and invigorating rituals ground Angela in the present moment, allowing them to channel inner thoughts and emotions into tangible forms, thus establishing a dialogue between their inner self and the external world. The residual colour and history embedded in the sculptural woodblocks symbolise the queer experience of finding place.

Antoni Phillips

Flinders University

Antoni Phillips is a sculptural installation artist whose practice explores the intersection of materiality, consciousness, and space. Rooted in phenomenology, Antoni's work invites audiences to engage deeply with their physical presence and the environments they inhabit. By employing his immersive installations challenge traditional boundaries of art, encouraging active participation and multiple perspectives. Drawing inspiration from Richard Serra and Chiharu Shiota, Antoni's approach combines rigorous technical experimentation with intuitive play. His site-specific works often disrupt institutional conventions, provoking reflection on the interconnectedness of body, self, and space. Antoni's installations not only activate physical interaction but also aim to unsettle habitual perceptions, fostering a deeper awareness of the human condition.

FLUX is a site-specific installation constructed from industrial materials such as steel and construction string. The work merges architecture, sculpture, and participation to create an immersive sensory experience. *FLUX* draws on the idea of decentring, rejecting a single ideal perspective and requiring viewers to move physically through the work, encountering it from multiple points of view. The process of creating *FLUX* was both intuitive and site-responsive, balancing technical necessity and playful exploration. The vivid lines of the structure visually disrupt the gallery space, while subtle barriers invite reflection on dynamics of permission and participation. Through *FLUX*, the artist transforms viewing into an active dialogue between body, space, and material, offering shared reflection and transformation.



FLUX

Fragmented steel, construction string

Dimensions variable

Image: Sam Roberts

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

Charlotte Treloar

University of South Australia

Charlotte Treloar is an emerging multidisciplinary artist based on Peramangk Country, utilising mediums such as video, painting, printmaking, photography, performance, sculpture, and installation in her works. These methods investigate personal ancestral narratives through the decolonisation of conventional research, instead focusing on embodied methods, acknowledging the sovereignty of body and country. Charlotte's creative process is deeply rooted in co-creating alongside the land. Working with memory and language present in land and body, Charlotte seeks to find the truth of her heritage and where she belongs. Through the consideration of ephemeral, embodied and abstracted materials, reflections on belonging, kinship, and custodianship are made.

Echoes is a digital media exploration that investigates ancestral narratives and reclamation of sovereignty of body and country. By adopting alternative means of attaining ancestral information, embodied knowledge is accessed in an attempt to reveal colonial

and First Nations familial narratives coded within the artist's own body. In translating these personal embodied experiences into a visual means on paper, *Echoes* aims to decolonise the paper trail that was so difficult to align in preliminary ancestral research. Water is a prominent element within *Echoes*, symbolising blood, memory, expression, body, and journeys of transformation, particularly that of travelling between sky and ground. The movement of water addresses ancestral memories dispersing over generations. The overlaid photographs demonstrate communion between land and self, where the physical points of contact between body and Country are displayed, that being the hands, feet and the crown of the head. Interwoven are images following the life of a burrowing bark beetle: larvae tunnels, adult wings, and burrows. This cycle reflects the journey between light and dark when confronting internal wounds. Combined, these abstracted images transform the individual markings of identity and physical traces of growth into a landscape; a timeless map of return.



Echoes

Three-channel video, LED screens, inkjet prints on paper and tracing paper
Dimensions variable
Image: James Field

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



A Table of Her Own (detail), 2024
Handbuilt and wheel thrown ceramics,
found objects, mixed media
Dimensions variable
Image: James Field

[@x.cosmic.pony.dcx](https://www.instagram.com/x.cosmic.pony.dcx/)

Chin Ton (Naomi) Tang

University of South Australia

Chin Ton (Naomi) Tang is an Adelaide-based ceramic artist whose work explores themes of femininity, identity, and personal growth. Born in Hong Kong and moving to Australia at a young age, Naomi draws on her heritage and personal experiences to create meaningful and visually striking works. Her practice often incorporates motifs inspired by her Chinese zodiac, mythology, and religion, weaving together a rich tapestry of cultural and personal narratives. Naomi's maximalist aesthetic pays homage to the Rococo and Renaissance periods, embracing their elegance and ornate details while reinterpreting them through a modern, hyper-feminine lens. Her pieces are characterised by intricate detailing and a whimsical sense of storytelling, creating imaginative worlds that bridge the past and present. Through her ceramics, Naomi celebrates individuality and self-expression, using her work to challenge stereotypes, honour her roots, and invite viewers into her uniquely crafted realms of nostalgia.

Naomi's artworks explore female identity by drawing inspiration from both past and present interests, translating them into a series of ceramic pieces. Inspired by the fear of growing up and a longing to preserve the innocence of youth, she romanticises bygone eras as a form of escapism. Working with different clay bodies allows her to transform emotions into tangible artworks, creating a bridge between her past and present self. Pink, a colour traditionally associated with femininity, is central to the work, and encourages viewers of all genders to embrace their authentic selves. The horse is a recurring motif in the work, representing an extension of the artist, her Chinese zodiac, and childhood experiences; it symbolises personal growth, a yearning for freedom, and a spirit of adventure. This series of ceramic works explores femininity and maximalism, culminating in a whimsical dinner party setting that invites viewers to immerse themselves in the world of Naomi Tang.

Claire Marsh

Flinders University

Claire Marsh is an emerging visual artist born and living in southern Barossa. The wildlife inhabiting the surrounds of her rural childhood home has influenced her desire to create art depicting Australian species. Claire's practice responds to the desecration of Australian wildlife and the importance of conserving nature. Through printmaking and painting, she brings awareness to ongoing and developing ecological crises, aiming to invoke empathy and consideration for the vulnerability of our fragile and irreplaceable environment.

The impact of predation from cats on Australia's native wildlife is a significant and widespread conservation issue. Since the introduction of cats during colonisation, they have led to the extinction of several species and are currently directly threatening over 100 others. *Local Menu* explores the domestic cat's relationship with Australia's unique and delicate native wildlife, as they also play a role within this tragedy. This impact can be reduced by the action of the individual through responsible pet ownership. This artwork depicts the hidden destruction a cat can cause, unbeknownst to the owner, calling for government action in implementing mandatory cat containment within an owner's property, free desexing, penalties for backyard breeders, and support for cat rescues.



Local Menu
Hand-coloured lino print
94cm x 69cm
Image: Sam Roberts

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

Hana Alison

Flinders University

Hana Alison is a printmaker and illustrative artist with an interest in social and environmental issues. Drawing on personal explorations of self-realisation in Western society, Hana examines the dynamics of individualism and interpersonal relations, deconstructing how communication influences our lived experiences. Informed by contemporary research in pedagogy and post-human theories, she investigates how an awareness of our social milieu can deepen our understanding of our human experience and environmental impact. Hana utilises textiles to emphasise the immediacy and fragility of the issues presented. The work strives to attune viewers to the subtleties of human connection and phenomena.

As the human-centric world dominates, the valuing of the earth and its creatures is under erasure. *Strange Strangers* is an embroidered tapestry detailing a snake camouflaged with a human face, lost in our unnatural world. By employing a repetitive stitching loop, one can follow the fragile line the snake follows. The infinite looping is reflected further through the surrounding border that encloses the animal. Considering this larger framing of the work, two white eyes either side of the snake become apparent, which collectively form a larger face occupying the whole frame, staring past the snake to the viewer. With barely legible cursive, *Strange Strangers* positions the audience themselves to be observed like an animal. Representative of the larger anthropocentric presence watching over humans and animals alike, the role of the observed/observer and its power comes into question. By elevating the flattened storytelling of a tapestry to observe the viewer, Hana aims to evoke uneasiness, seeking to bring awareness to the disconnection of humans from nature. To avoid this growing disconnect, Hana seeks to show that it is essential we shift our focus from anthropocentrism to post-human ideas that balance our needs within the harmony of nature.



Strange Strangers
Fabric, cord, embroidery
thread, charcoal
152cm x 148cm
Image: Sam Roberts

hanaalison.com
© @hana_alison.t

Without Me

White raku paper clay and underglaze

127cm x 60cm x 2cm

Image: Sam Roberts

 @just.jels

Jels

Flinders University

Jels is an innovative and thoughtful artist blending traditional ceramic techniques with modern technologies. Her vibrant, minimalist style reflects a deep connection to personal themes of identity, relationships, and self-expression, rooted in her unique drawing aesthetic. Her work pushes contemporary boundaries while maintaining a recognisable style.

The wall installation, *Without Me*, is a fragmented portrayal of solitude and absence, composed of handmade ceramic tiles. From a distance and through negative space, the tiles come together to form a male silhouette. Each piece has been intentionally created to embody the feeling of incompleteness when apart from someone you love. Through these ceramic fragments, Jels aims to convey the delicate balance between vulnerability and solitude, capturing the essence of togetherness while apart. This work invites viewers to experience the feeling of incompleteness in separation and the strength required to endure it.



Joshua Sleep

Flinders University

Fregoli IV and Nigredo I

Digital prints

50cm x 40cm

Image courtesy of the artist

joshuasleep.com

📷 @joshuasleep.art



Bringing a sarcastic and multidisciplinary approach, Joshua Sleep's practice is rooted in his interest in phenomena. These ideas take shape through imagery that draws on the surreal and absurd. Working primarily with photographic mediums, Joshua employs a range of techniques to disrupt conventional narratives. He pushes the boundaries of both his own and his audience's understanding, continuously reevaluating and blurring his role as creator and observer. Straddling the line between the familiar and the uncanny, his pieces provoke curiosity and reflection.

Fregoli IV and Nigredo I are seated portraits - a self-portrait and a representation of a persona-less individual - that draw direct inspiration from Francis Bacon's 1953 *Study after Velázquez's Portrait of Pope Innocent X*. These works function as mimetic imitations of a copy, layering identities within a framework of uncanniness and distortion. Portraits have historically been tools to convey the power, importance, or essence of the sitter. Here, the subjects are stripped of such certainty, embodying fragmented and disassociated personas. This subversion disrupts expectations, reframing portraiture in both historical and contemporary contexts. The use of masks intensifies the unsettling atmosphere in both pieces. In *Fregoli IV*, the ambiguous expression, partially revealing the face beneath, creates a tension between concealment and revelation, leaving emotion unresolved. In contrast, *Nigredo I* embodies a paradoxical presence, simultaneously absent and present, functioning as both a mirror and a void. The mimicry of Bacon further amplifies these themes, evoking existential dread and a haunting sense of repetition. Together, these works interrogate the instability of identity, influence of mimicry, and uncanniness of personas caught in a recursive loop of self-representation.

Leanne Rowett

University of South Australia



Equilibrium

Oil on canvas

160cm x 100cm x 3.5cm

Image: James Field

 @leannerowett.art

Informed by the innate affiliation of nature, Leanne Rowett's art practice explores themes of interconnectedness, perception, and equality to seek the universal truth of oneness. Working primarily in oil painting, she engages with contemporary abstraction and resides in the Limestone Coast, South Australia. The interplay of biomorphic forms and colour are used to interpret meditative experiences and sensorial responses to ephemeral elements of light, atmosphere, and forms in nature. She examines underlying structures of the universe through archetypal geometry to restore individual and collective balance co-existing in a patriarchal contemporary society.

Equilibrium denotes the union of opposites and draws on the archetypal geometry principles of equalising tension between spirit and matter, chaos and order, and masculine and feminine. Leanne explores balancing polar responses within herself through observational and meditative practices in her natural surroundings, eliciting a state of presence, equanimity, and communion with nature. She distorts reality through automatic drawing techniques, symbolism, and the unknown, highlighting the profound connection between humankind and the environment. Formally, Leanne's approach involves juxtaposing hard-edge abstraction and soft-edge gradient techniques to produce moments of stillness and movement, light and dark, flatness and depth, achieving oppositional symmetry. Her painting process requires a heightened state of presence and focus, involving delicately applying thin layers of oil paint to achieve atmospheric qualities of luminous light effects and emotional tenor. She aims to experience higher states of consciousness to elevate her awareness and perception, resulting in a deeper understanding of self, the nature of reality, and the metaphysical for individual and collective evolution. Her abstract compositions seek to evoke curiosity and a contemplative emotional response in the viewer.

Maddie Stevens

Flinders University

Maddie Stevens is a photographer whose work delves into themes of feminism and textile art. Deeply inspired by the history of feminist movements, her practice reflects a passion for connecting historical narratives with contemporary issues of gender equality. By integrating fabric, patterns, and textures into her works, Maddie creates powerful visual metaphors that evoke the resilience, creativity, and labour of women across generations. Her work bridges the gap between traditional craftsmanship and modern feminist discourse, offering a tactile, thought-provoking exploration of identity, politics, and artistic expression. Rooted in research and personal experience, Maddie's work engages viewers in a reflective dialogue about empowerment, resistance, and the evolving stories of womanhood.

This photographic series explores the intricate tension between gender and autonomy, using textiles as both material and metaphor. Undergarments, traditionally feminine, intimate, and often unseen, become sites of transformation, where masculine imagery is stitched into their delicate surfaces. Each stitch holds tension, unravelling societal expectations and redefining gendered expectations. Rooted in the quiet power of feminine craft, the artworks reflect the tensions between conformity and resistance, public and private, feminine and masculine. These dynamics intersect within the deeply personal spaces of women's lives, where autonomy is lived and contested, reclaimed and reimagined.



Football

Photographic print

100cm x 100cm

Image courtesy of the artist

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



It was just red
Single-channel video
Image courtesy of the artist

Mads Conte

University of South Australia

Mads Conte is a person who awaits definition. They currently work with photography and video to pinpoint the essence of trauma and highlight the complexity of the conscience. Influenced by David Lynch, Larry Clark, and Tracey Emin, their work seeks to enlighten and frighten, reminding audiences of the human condition. Mads makes art to make sense of the world; to expose it, to understand it, and perhaps change it, or themselves. Their work only reaches its full potential once viewers decipher it. Mads encourages new perspectives, believing that fixed definitions limit creativity. What Mads can see is just a fraction of all there is to see.

It was just red depicts the essence of a traumatic experience, capturing the raw, complicated, and isolating emotions that come with being traumatised. The artwork features emotionally charged imagery, intensified using sound and movement. During filming,

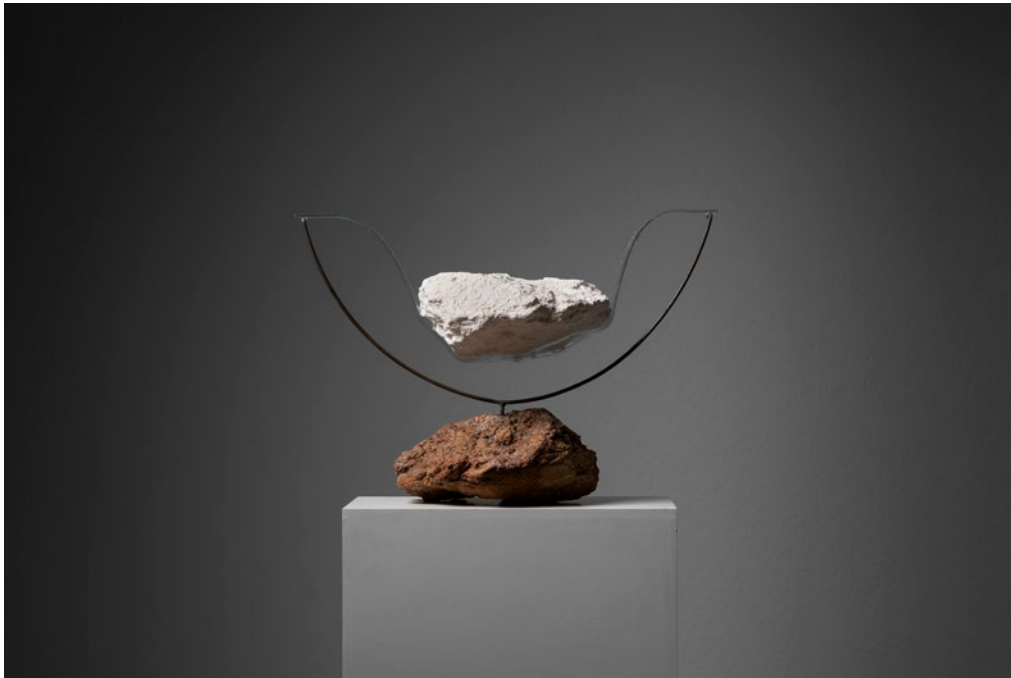
the artist recognised the complexity of their violent tendencies, shaking their core beliefs and impacting the film's objective. The film is ambiguous, distressing, and voyeuristic. The two stories (person's and dogs') interact, conjuring conflicting ideas of human versus animal nature. Viewers must decide if the violence is helping or hindering. They must choose to justify the character's violence or judge it; see play in the fight, beauty in the brutality, or distress in the depreciation. The reflection in the final shot is both literal and metaphorical. Mads hopes this voyeuristic lens detaches viewers from the characters, bestowing clarity. Mads gives the audience power over the film's meaning, but ultimately, its title reveals their objective: "Nothing ever ends poetically. It ends and we turn it into poetry. All that blood was never once beautiful. It was just red." – Kait Rokowski.

Martin Brine

University of South Australia

Martin Brine lives and makes his art on Kurna land in South Australia. With a background in history, architecture, public policy and building, Martin makes work that has its origins in architecture, materiality, and the space occupied and contained by forms and boundaries. Martin makes sculptures, installations, and objects from glass, clay, wood, and stone. He is particularly interested in how people move through and are affected by space and its boundaries. Martin's work explores the relationship between people and places. He is conscious of how perception of space can be affected by scale, boundaries, materials and forms, and how artworks often seem to have the uncanny quality of being able to re-frame space by affecting the way viewers look at it.

Martin explores the qualities of each material, working with the expectation that materials act in space and affect it: are they heavy, light, transparent, voluminous? The works invite exploration, "inquisition", and re-framing. Martin is drawn to the work of philosopher Elizabeth Grosz who explores forces that transform nature into art and how art therefore frames nature. She considers the simple binary oppositions of perception/sensation and the conceptual difference between geography and landscape.



Forces of Nature #7

Slumped glass, porcelain, distressed
steel rod, Myponga stone

50cm x 60cm x 30cm

Image: Sam Roberts



Oak Y00

University of South Australia

Oak Y00 is a contemporary artist, born and raised in the Republic of Korea. She studied Pharmacy and worked as a pharmacist in Seoul for more than 30 years. Since studying art in Australia, Oak's practice embraces concepts from printmaking and textiles that transfer onto fabric or traditional Korean paper Hanji. She explores properties of colour and material, creating with metaphorical or psycho-analytic imagination. Oak gains new and unacquainted emotions from Australian nature and cultural environments that are gradually forming another vital part of her oeuvre. Her Korean heritage and Australian experience are, to her, concepts or contexts in art works: whether harmonious or cacophonous, she embraces and loves them.

The embroidery in the textile work, *Wind*, is inspired by the serene line work of Agnes Martin. Each stitch Oak dedicated to her muse and imbued modest, elegant gestures within the work. Much like choreography, the movements of each piece of needlework of *Wind* aims to present spontaneous beauty or beauty of the material itself, just simply expressing what is in her heart.

Wind

Fabric, embroidery, thread

188cm x 47cm

Image: James Field

Come to the Table
Hand-carved found wooden table, ink
76cm x 121cm x 120cm
Image: Sam Roberts

📷 @pippini_niamh



daily bread
Woodcut relief print on paper
117cm x 118cm
Image: Tania Ovsienko

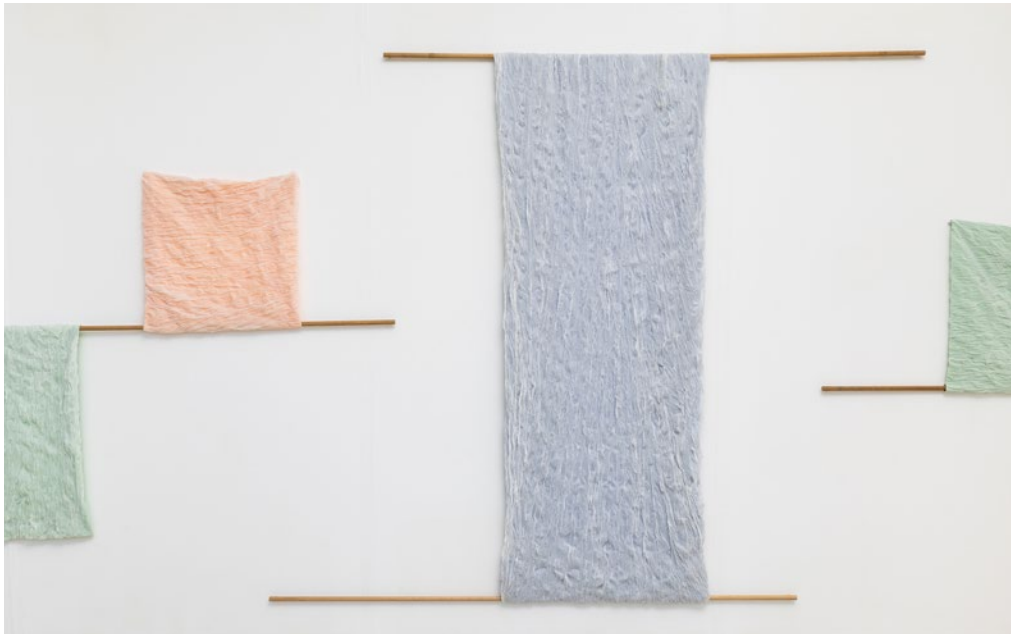
📷 @pippini_niamh

Pippini Niamh

Flinders University

Pippini Niamh is an emerging artist who finds inspiration in her faith, as she reflects what she sees in the world around her. “Loving God and loving neighbour” is a continual theme and motivation behind her work. It is the rudder and the sails of her practice. Based on Kaurana and Peramangk lands, Pippini’s natural environment further informs her work. Drawing predominately from the disciplines of printmaking, painting and illustration she explores themes of time, place, and materiality, finding joy and purpose in the ‘making’. Studying the relationship between her faith and social justice within her practice, Pippini uses metaphor to communicate meaning and intends to evoke conversation, both personal and collective.

There is a discrepancy between the overconsumption of the West and the hunger of those around us, locally and globally. Despite the world producing enough food to feed everyone, food is being wasted while people go hungry. Prompted by faith, Pippini turns to the phrase “Give us today our daily bread” to ask viewers to consider what true sustenance is and where it might be found. Raising the question of people’s role and responsibility within this issue, the circular table, intrinsically linked with the concept, carries meaning through its form and invites the viewer into the narrative. Pippini sees having faith in God not as an excuse for actions, but instead as a call to become Jesus’s hands and feet on the earth. The work aims not to be didactic in approach, but rather call for reflection, compassion, and practical response. It asks the viewer to become part of restoration. Long used for the dissemination of information and as a platform for social activism, printmaking as protest becomes a parallel theme of the work.



Grip (in Blue)
Cotton and wood
185cm x 215cm x 5cm

Grip (in Green)
Cotton and wood
50cm x 180cm x 5cm

Grip (in Pink and Yellow)
Cotton and wood
144cm x 180cm x 5cm
Image: James Field

Silki Wong

University of South Australia

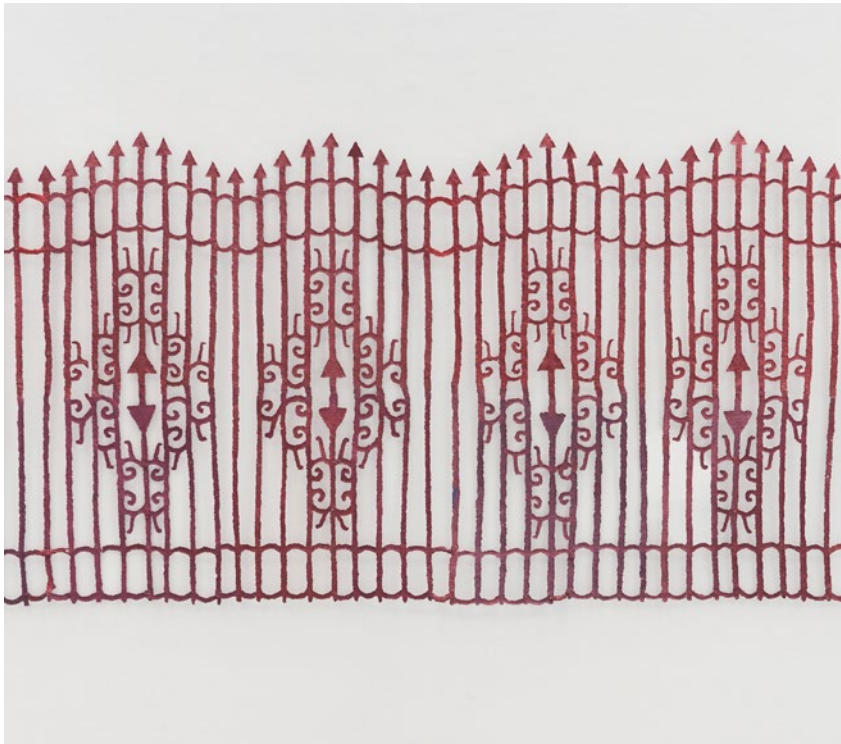
Silki Wong is an emerging artist whose practice revolves around investigations of the everyday, the mundane, and how familiar objects and actions can be recontextualised to bring attention towards what is ordinarily invisible. By exploring these concepts, Silki aims to further understand how the overlooked and underappreciated aspects of living can be illuminated through automatist practices and extensive material experimentation. In this process, she seeks to produce works that find resonances and dissonances between universal and individual experiences. Working in sculpture, installation, assemblage, and textiles, Silki's artistic practice emphasises the idea of chance and the exploration of materials, encapsulated through presentations of found objects of the familiar and unfamiliar.

The *Grip* series represents a confrontation of wrinkles and creases. It examines how these folds, whether on our clothes or on our skin, can be celebrated despite their unintentional nature. *Grip* subverts conventional thinking about wrinkles: rather than something that we view with disdain and desire to remove from our lives, they are created carefully with purpose. By drawing attention to these creases, we reflect upon their existence. They capture repeated movements, their fibres remembering what our brains may have forgotten, signifying extended periods of time, gathering, and accumulation. *Grip* combines the materiality of traditional textile techniques with compositional elements related to early abstract painting movements like Neo-Plasticism. This intersection of artistic fields assists in illustrating ideas of action, memory, and time through line, colour, and form.

Tara Rowhani-Farid

PhD Candidate | University of South Australia

Tara Rowhani-Farid is an Iranian-Australian artist based in Tarntanya. As a first-generation Australian and child of religious refugees, her recent work grapples with notions of remembering, intergenerational trauma, and the way that hybrid cultural identities are formed and sustained over time. Tara examines her connection to a homeland she cannot physically access, drawing on inherited, often incomplete stories, culturally displaced artefacts, and images and information found online. Tara uses painting as a means to approach and interrogate her personal experiences and family history, navigating the cultural, religious, and political dimensions that reveal themselves in the process.



The House is on the Inside (The Gate)

Paper pulp

115cm x 520cm x 0.2cm

Image: James Field

tararowhanifarid.com

"The House is on the Inside (The Gate) is a paper-pulp replica of the fence my dad built in the front garden of our family home. My parents came to Australia as refugees, and when I was 12, they bought their first house.

My dad, having started a business in China, would travel back and forth, his visits home becoming less frequent over time. When he was home, he was fixated on building a fence in our front yard. It was a wrought iron fence, made with parts he brought over from China, combined with limestone elements that he carved by hand.

He worked on the fence for years, building a structure to keep our family safe and building a sense of home. All the while we watched him from inside the house. The fence never had a gate, rendering it decorative at best. I don't remember it ever being completed, and when my parents eventually divorced, the fence was taken down.

This is my version of that fence. Made entirely from paper pulp, the work's fragility mirrors the transience of the fence. It considers the vulnerable nature of the things we desperately try to hold onto."

Thu Huong (Abigail) Nguyen

Masters Candidate | University
of South Australia

Thu Huong (Abigail) Nguyen is a Vietnamese-born contemporary jeweller, metal smith and illustrative artist who is currently based in Adelaide/Kaurna land. She is especially interested in mechanising organic objects, such the human body, animals, and plants, to demonstrate the rapid takeover of technology in human evolution, heritage value, and societal morals.

In the artworks, tactile movement plays a major role, allowing the work to be open, closed, collapsed, unfurled, and transitioned into different modes. By allowing users to interact with the object's movement, Thu Huong encourages them to form a sense of curiosity and fascination with the works. Through the process of merging the old and the new, she seeks to reflect on the desire to preserve her country's traditional values and, at the same time, her own willingness to embrace the unpredictable future of the ever-changing world.



Lung

Oxidised sterling silver, powder coated
copper, PLA

11.8cm x 12cm x 1.7cm

Image: James Field

hopostudio.com

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



Echoes of Fragments
Porcelain, plaster, suspended
installation
400cm x 300cm x 180cm
Image: James Field

tieyuanzhou.com

Tieyuan Zhou

University of
South Australia

Tieyuan Zhou is an Adelaide-based artist exploring language and identity through printmaking, ceramics, installation, and mixed media. Her work emphasises themes of migration and resilience. Tieyuan is an artist and researcher whose work resonates with the intricate dance between loss and renewal. Through shattered ceramics and mixed media, she weaves narratives of language, identity, and memory, reflecting the fragility and resilience of cultural connections. Her art is a poignant exploration of migration, capturing the fractures it creates while celebrating the possibility of rebuilding. Rooted in a deep appreciation for storytelling, Tieyuan's work speaks to the enduring power of language and culture, inviting viewers to reflect on their own experiences of transformation and belonging. Each element holds a quiet strength, balancing vulnerability with hope.

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