

ADELAIDE COLLEGE OF THE ARTS
GRADUATION EXHIBITION 2020

PULSE

DIGITAL CATALOGUE



PULSE

Opening Essay Words by Brianna Fantis

The graduating body of the Bachelor of Creative Arts (Visual Arts) is proud to present our graduate exhibition 'PULSE'. This event is a culmination of years in concept and material exploration. The name 'PULSE' embodies our excitement to finally reveal our work, and the adrenaline that will help us plant a firm foot forward in our launch into the arts industry.

The year 2020 has been challenging. We entered our final year full of possibilities, only for COVID-19 to force us to relocate our studios back home. New possibilities and challenges began to emerge, and we took it all in stride. Painting students suddenly had to paint smaller, printmakers had to print without a printing press, ceramicists had to create work without firing, sculpture no longer had access to a space that catered towards installation, and photography had to work without the professional set up in the studio.

It was strikingly less social, but the sense of community was ever present when we supported each other through the screen. It was a time where innovation flourished in new, exciting ways, as we worked through conceptual development outside of our usual shared studio spaces.

Due to this, when we arrived back in the studios in second semester, we were more excited and driven than ever. We recognised that our world had changed, and so we steeled our resolve, and set out to use the benefits of the studio to our full advantage. It was a creative explosion, and many students expanded their practice beyond their studio discipline. Painting students worked larger and included mixed media and 3D features, printmaking and photography became sculptural, ceramic works could be glazed and fired, and sculpture was able to set up in an environment that enhanced their work.

ACA GRADUATE EXHIBITION
2020

With the support of Flinders University, Adelaide College of the Arts TAFESA, and Helpmann Academy, we are thrilled to present 'PULSE', an exhibition of cross disciplines. A diverse body of work that is enjoyable for all.

As a cohort, we went above and beyond with our concepts, many drawing inspirations from our own experiences. Because of this, we can showcase a rich and diverse collective of voices and areas of research. Many works explore storytelling, from growing up in a drought-stricken landscape, to suffering from endometriosis, community connections and tragedies. Materiality is key across all works, featuring the braille code and life-like botanic forms that want to be touched. Discussions on how the mind functions are also present, with works delving into Jungian Psychology and the act of concealment, and others studying the psychology behind serial killers.

COVID-19 has prompted us to focus more on the online space. Our Instagram @aca_pulse, and our website is busy with activity, so be sure to check these platforms out over the exhibition timeline. Our artist catalogue features further information including artist statements. It can be downloaded via our website in PDF form. Our website will also feature a virtual tour of the exhibition.

Website: <https://www.acapulse.com/>

We sincerely thank all our lecturers for being supportive figures in our adventure into becoming professional practicing artists. And to all the art lovers out there, your support is treasured.

EXHIBITING ARTISTS

CERAMICS

ALICIA BUTT
MAIKO PETTMAN

PAINTING

AMY HAMMER
BRIANNA FANTIS
RENEE BELL
TAHLIA PYNOR

PHOTOGRAPHY

JAMIE WALTON
JESSA KLOEDEN

PRINTMAKING

BRAE BOARDMAN
MELISSA SHINN

SCULPTURE

ELLIS MOSELEY

STUDIO LECTURERS

CERAMICS

ALISON SMILES
MERRILYN STOCK

PAINTING

ELEANOR ZECCHIN

PHOTOGRAPHY

SOFIA CALADO
WILL NOLAN

PRINTMAKING

JOSHUA SEARSON
VICKI REYNOLDS

SCULPTURE

RODRIC LAWRIE

SPECIAL THANKS To . . .

GREGORY ACKLAND, PRINCIPLE LECTURER
FIONA SHERWIN, ART HISTORY LECTURER AND GALLERY MANAGER
RHANA DEVENPORT, DIRECTOR OF THE ART GALLERY OF SOUTH
AUSTRALIA

ALICIA BUTT

CERAMICS

Exhibited ceramics is often presented with a strict no touch policy, creating a barrier between the viewer and the artwork. *Let's Touch Base* is designed as an invitation to the audience to interact with and touch the work, to create a connection. The tactile nature of ceramics has always fascinated me and through the use of braille I hope to engage the audience in a new way. The messages are quotes and stories provided from conversations had with members of the visually impaired community and my own experiences, an inside joke of sorts between myself and those who can understand the code. I hope that this work physically engages the audience and allows them to experience the visceral importance of touch to ceramics.



Let's Touch Base
2020

Porcelain slip with gloss and matte glaze
Dimensions variable

AMY HAMMER

PAINTING

"Two realities exist around us; the physical where we live our daily lives and our inner reality, the one that only you will ever know. From the outside things can look normal, yet for some individuals, life is but an eternal battle. A life of pain, desolation and struggle that is hidden behind a smiling face. Sometimes, and sadly; no one believes them. Or cries for help fall to deaf ears.

It is here that we find ourselves with our dear protagonist; a young woman discovering that within her life something has become wrong. A premonition that things will not be the same. Instead of viewing her world through the lens that we see, we now enter the realm of the hidden; where an invisible illness like endometriosis can take tangible, tangled form."

All in Your Head
2020
Acrylic on canvas
60.96 x 91.44cm



BRAE BOARDMAN

PRINTMAKING

The upbringing of a child is so important, cherishing young minds and giving them all the necessary tools to grow. The price of raising a child incorrectly can be deadly. Toxic homes and a battlefield of drugs, alcohol, abuse and neglect lead to trauma and in some cases, it can evolve into concerning behaviour in an adults life. I researched particular cases of criminals upbringings and the consequences trauma has had in their adult life. In my art, I aim to reflect the complexities of trauma and the psychology of killers. What makes individuals become killers or criminals. Identifying main causes or contributing factors into the bigger question. Where did they go wrong?

Where Did We Go Wrong?
2020

Mixed mediums
Dimensions variable

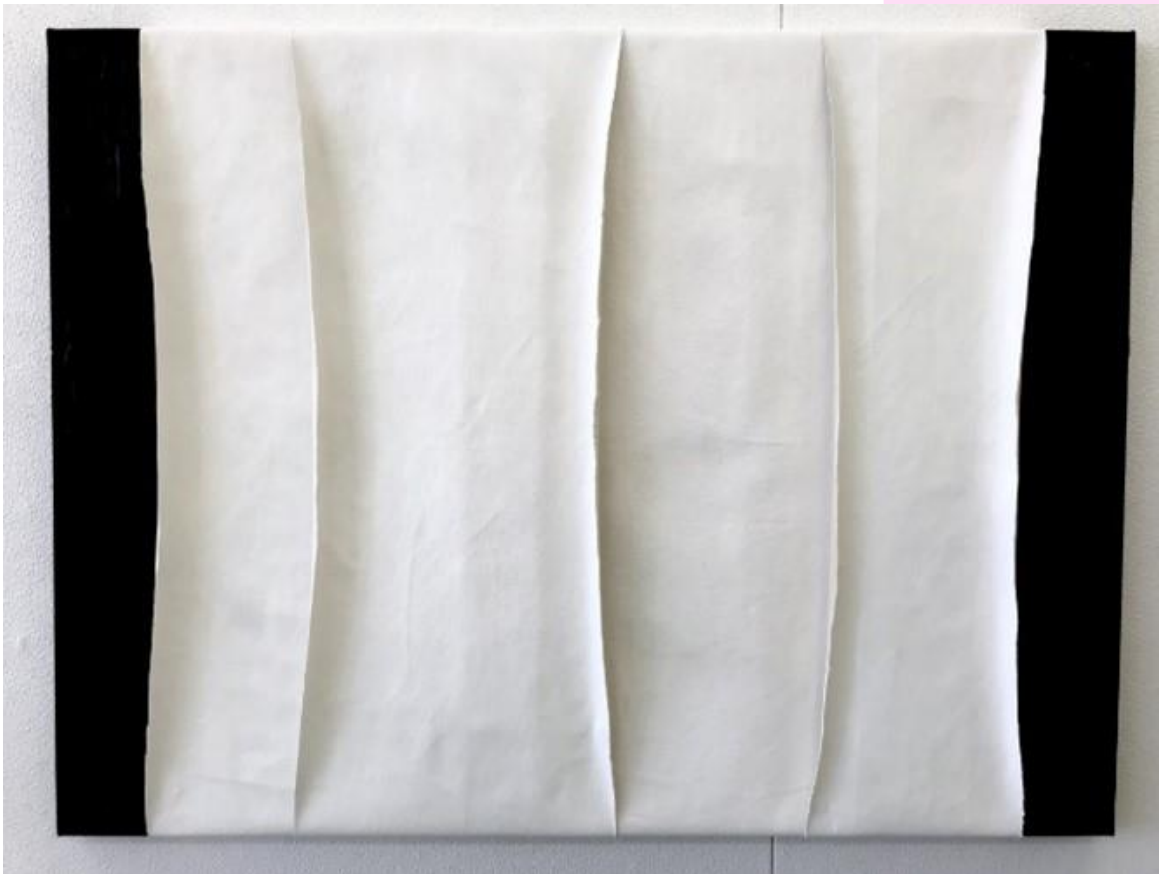


BRIANNA FANTIS

PAINTING

Painting with shadows, I explore Swiss Psychiatrist Carl Jung's 'Map of the Soul' theory of the mind. His psychology writes of the conscious and unconscious mind as separate selves at first, only to come together as the Self through periods of reflection. The Persona sits as a mask on the surface of the conscious mind, and the Shadow acts as it's mirror in the unconscious.

When we present our Self to others, we are carefully selecting aspects of our personality to show and tell. The canvas wrappings channel the Persona's role as a jarring act of physical concealment, and the anticipated curtain reveal of the Shadow Self.



SHADOW STEPS #1
2020
Canvas and acrylic on canvas
122 x 91.5cm

ELLIS MOSELEY

SCULPTURE

Raised in the Northern suburbs of Adelaide, I am deeply troubled with the vulnerability of the socially and economically disadvantaged at the hands of the cruel, as characterised by the crimes enacted on young boys in Adelaide during the late 1970s and early 1980s. In this work I use baby pinks, blues, yellows and greens to address themes around innocence taking and faltering human kindness. The slip cast longneck bottles reference a particular crime for which justice remains incomplete.



Super Duper Flying Fun Show
2020

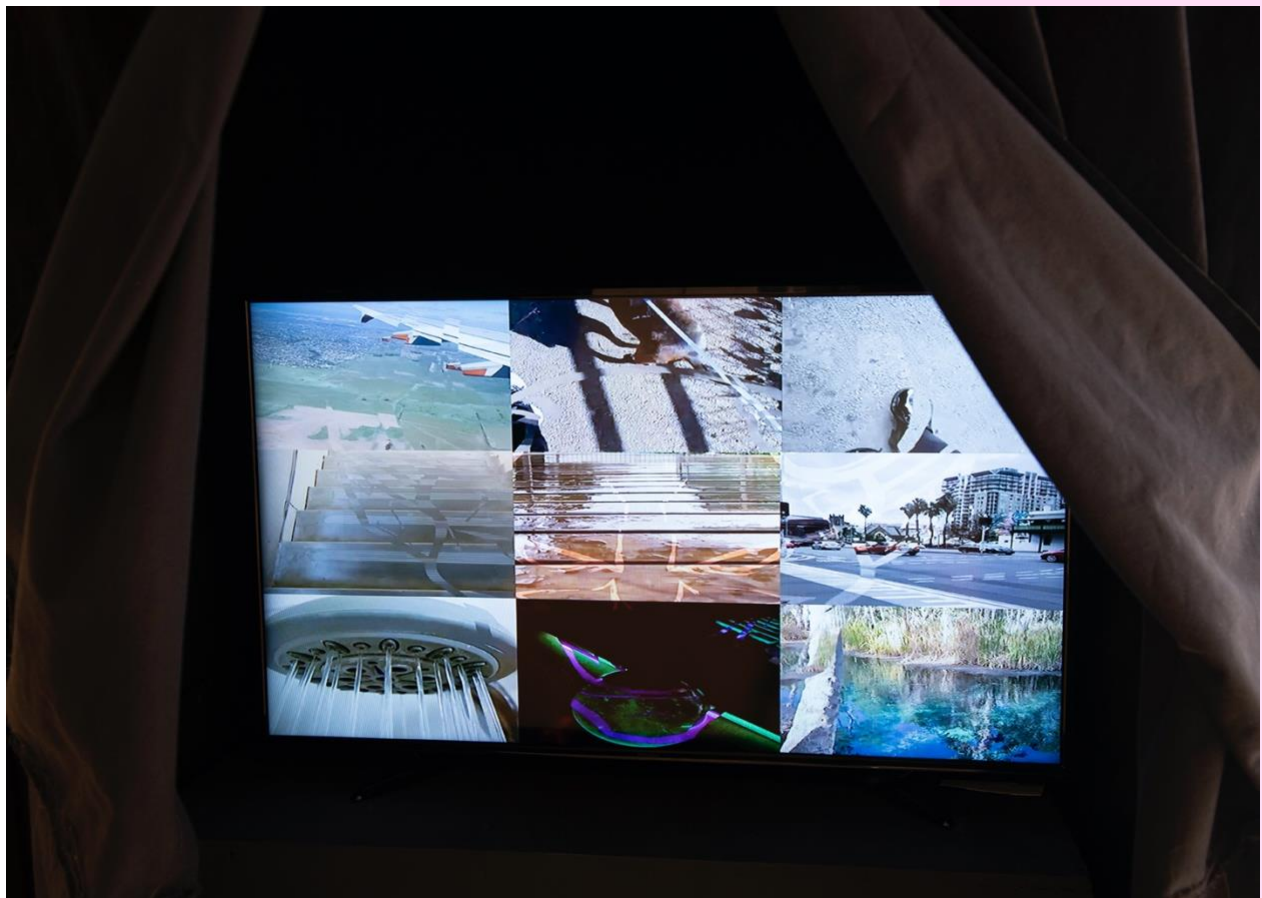
100 slip cast ceramic longneck beer bottle
forms
26 x 7.5 x 7.5cm each

JAMIE WALTON

PHOTOGRAPHY

With anxiety, even the simplest of tasks can be overwhelming. Walking the dog, crossing the road. The hum of electricity can set your nerves on end, the sounds of footsteps behind you echoing and making your heart race. For most, everyday life is underwhelming. For people with anxiety, just living can be an overwhelming task that we have to undertake. Our demons come in the form of sensory overload, from audio, visuals, textures. All it takes is one thing to set us over the edge, and we are lost to our demons.

I am lost in myself once again.



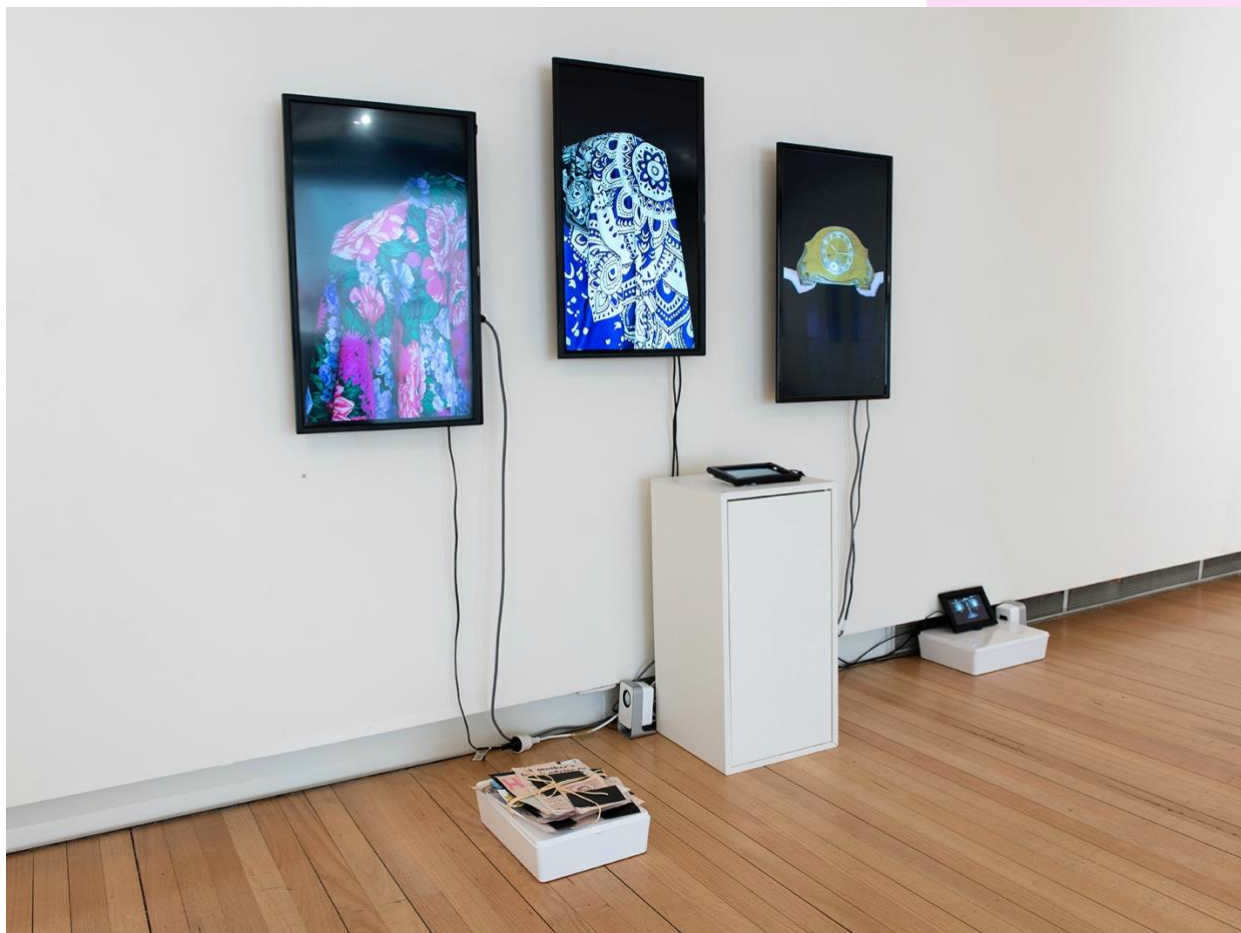
Lost in Myself
2020

Cinemagraph and digital drawings
with audio

JESSA KLOEDEN

PHOTOGRAPHY

Items that have been orphaned from their original owners, but are given a second, or third, or fourth opportunity with another. What unknown history do they hold? What memories of our own do we share? These objects are passed down and then put aside, covered, perhaps collecting dust but kept for the memory of others. They are trapped in a loop to be shown and then hidden once more as they wait to be free and reminisce of a time that once was.



Passing Down
2020

Three LCD monitors and Apple Mac Mini
43 x 73cm

How I Remember You
2020

Two LCD monitors, raspberry pi 4B,
speakers and audio
16.5 x 10cm

MAIKO PETTMAN

CERAMICS

As a ceramicist, I am fascinated by the whole process of ceramics using natural elements: fire, minerals, water and air. At same time, ceramics is always presenting new challenges as I need my imagination but also calm and deliberate thinking. I am inspired by biomorphic design and artists such as Angela Mellor, Angela Valamanesh and Valeria Nascimento. I am currently exploring the mutual relationships that exist in nature. I am often amazed by what happens in the macro and microscopic world. It is a great teacher of how our earth is larger than we know and mysterious. My recent project is made with porcelain paper clay to represent a vital force in the fragility of the nature and the symbiosis between different species. My aim is to awaken the viewer's curiosity and excitement - I believe that our curiosity is one of the most significant principles to keep us pushing forward to understand the world around us.



Mycorrhizas
2020

Porcelain paper clay, chrome wire,
oxide and colour stain
Dimensions variable

MELISSA SHINN

PRINTMAKING

We live in two worlds, one of intolerance and the other is of acceptance. Due to not being accepted for who we are, we hide from society. As a result, we hide from ourselves. Our safe place is being seen; but not being seen, we hide our true self in the shadows. We step out from the shadows, stand up for who we are and self-actualise. I have explored the negative word intext form, which is now on bowls within a 3D structure. The image of a rocky mountain scene is telling the store of being in the shadows, then coming out into the light. It will invite the viewer to discover that there is a way out from the despair. The work aims to help create an understanding of where we are in ourselves.



Stepping Stone
2020

Wall prints: woodcut relief prints; Bowls:
Lino relief prints, letter press relief prints, gold leaf and ink
Dimensions variable

RENEE BELL

PAINTING

The earth's soil shone in a red blaze. A sign that it has been sunburnt. The ground beneath my feet cracks as I walk. I am here. A small part of a great expanse. I hear the whisper of the wind. A hope of what is to come. The rain. It is precious. It is coming.

Water Precious
2020
Acrylic, rain,
pencil, pastel
and charcoal on
canvas
131.2 x 500cm



TAHLIA PYNOR

PAINTING

UNHEARD VOICES

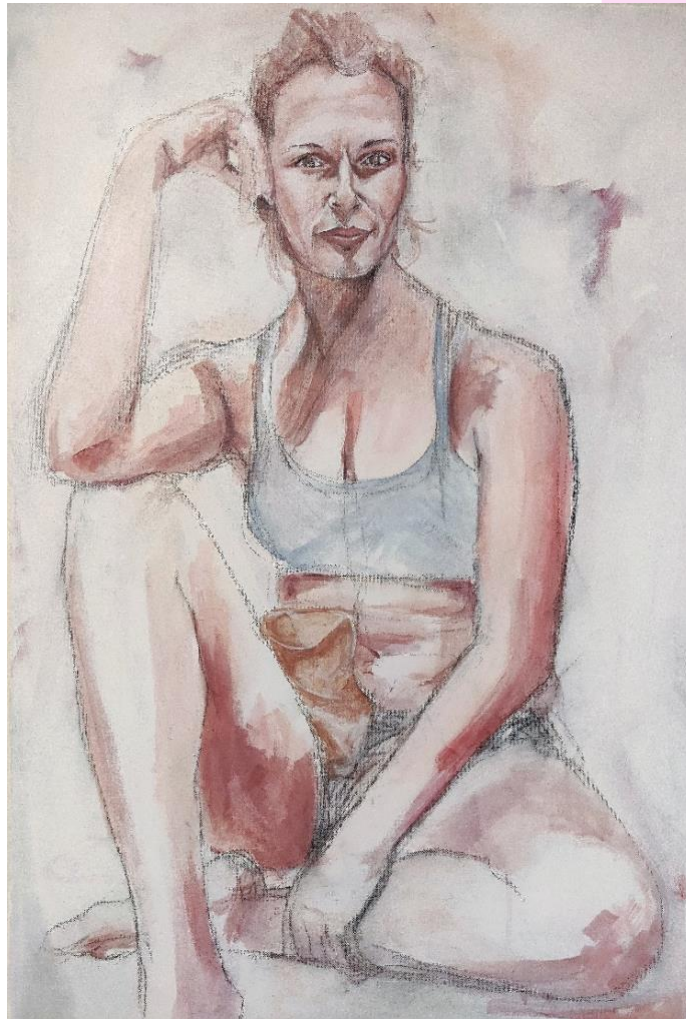
How do we engage with the painful and uncomfortable parts of people's stories? To move beyond the face value and give voice to the unspoken conversations surrounding the struggles of everyday life? *Unheard Voices* is a series of deeply personal conversations that highlight the strength in vulnerability. There is an openness in each portraits composition that give birth to an attitude of curiosity and the desire to go deeper. Capturing the hope in the unheard voices of everyday life.

Allowing myself to be seen

2020

Acrylic and charcoal on canvas

61 x 91cm



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