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Meet Your Maker: Tristan Kerr's font of wisdom

JULY 20, 2018 by [JULIANNE PIERCE \(HTTPS://WWW.ADELAIDEREVIEW.COM.AU/WRITERS/JULIANNE-PIERCE/\)](https://www.adelaidereview.com.au/writers/julianne-pierce/)



Tristan Kerr is an artist working across typography, design and street art and is passionate about

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reclaiming text and language as an urban art medium.

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Following studies in Visual Communication, Kerr became intrigued by typeface and the power of bringing design and narrative together. He was introduced to street art in 2011 by the artist Above from San Francisco, when they collaborated on a large-scale mural in Adelaide. This meeting led Kerr to Switzerland and later France, where he met other artists and was exposed to the burgeoning urban art scene in Paris, where he lived and worked for several years.

Inspired by the European history of typography and design, Kerr undertook an apprenticeship at a renowned screen-print workshop in Switzerland.

"I had to learn French quickly; there was no English spoken and I was totally immersed in traditional printing and typesetting techniques," Kerr says.



Tristan Kerr, *Going Nowhere But Here* on the Morphett Street Bridge

Returning to Australia, his distinctive style emerged on the streets of Adelaide, with the iconic 70 metre mural *Going Nowhere But Here* running along Morphett Street bridge. Influenced by the French decollage artist Jacques Villeglé, Kerr combined his distinctive lettering with bold colours and the look of ripped posters. This forged a unique and stylised visual identity, which carries through to his most recent works.

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Purraran is a commission for the Stonnington Council in Prahran, Melbourne. Completed earlier this

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year, the mural is literally street art, as it is painted onto King Street, at the intersection of the

renowned Chapel Street. Running 50 metres long and five metres wide, it replaced an older mural by renowned contemporary Aboriginal artist Reko Rennie.



STRAY - EXHIBITION TEASER - TRISTAN KERR

from **TRISTAN KERR**



01:18

In creating the work, Kerr wanted to recognise Rennie's original work and incorporate Indigenous language from the area. The suburb name Prahran comes from local language 'Pur-ra-ran,' meaning 'land partially surrounded by water'.

Public commissions sit alongside commercial work and Kerr has launched a new venture, Uppercase Studio, to separate his increasingly diverse practice in design and typography from his contemporary visual art work. His studio works with clients on type-based branding and logo development, and provides space to develop his custom font designs.

Tristan Kerr is an artist to watch, with a strong sense of community, diversity and a contemporary creative vision informed by the skills and traditions of the past.

Tristan Kerr is part of the Well Made community and is featured on the platform. Well Made is an initiative of Guildhouse.

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Meet Your Maker: Honor Freeman's porcelain memories

AUGUST 20, 2018 by [JULIANNE PIERCE \(HTTPS://WWW.ADELAIDEREVUEW.COM.AU/WRITERS/JULIANNE-PIERCE/\)](https://www.adelaidereview.com.au/writers/julianne-pierce/)



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Ceramist Honor Freeman was drawn to working with clay at high school by an inspirational art teacher and went on to study at the old South Australian School of Art in Underdale.

Through her love of material she has come to know much about ceramics, especially her chosen material porcelain. Made from high-firing Chinese Kaolin clay, porcelain originated and was refined in China using closely guarded techniques and a secret recipe.

Today's Australian porcelain differs from that original recipe yet does display many of the traditional material's remarkable qualities. Freeman says that porcelain "is a very strong material and has a memory, it will remember shapes and needs careful handling".



Honor Freeman, Saturate (acid to alkali) (detail.), 2017, porcelain, 29 x 168 x 2.5 cm

It is this element of memory and mimicry that Freeman explores with porcelain, using mould-making and slip casting to create objects inspired by the domestic and humble realm of the everyday. Her remarkable installation *Soap Score* (2016) comprises 656 individually crafted ceramic soaps, modelled from used soaps gathered from when Freeman worked in motels and from gifts donated from friends, family and strangers.

"People have disappeared from the room, but there are objects left behind," Freeman says. "The We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume ceramic soaps are a reverse making process, the soap wears away but in the making process they that you are happy with it.

Freeman is fascinated by the "everydayness" of ceramics", a material that is all around us in the home, industry, science, and beneath our feet. She aims to draw attention to the things that go unnoticed around us, exploring texture and what she calls "the trickery of material and transformation".



Honor Freeman, Soap score, 2016, slipcast porcelain, 3.5 h x 156 w x 158 cm d, 656 components

A current Guildhouse Collections Project will see her delving into the Art Gallery of South Australia's collection of thousands of ceramic pieces, and she is excited to find the many invisible or unknown makers of ghost objects.

For Freeman, this is a fascinating aspect of craft-making, that the object remains but often the maker is unknown. For the Collections Project, she is seeking out the imperfections, the breakages and the chips and how the repair reflects the individual who restores the object.

Audiences will also have the opportunity to meet these unknown makers and restorers when Freeman's explorations will be exhibited at the Art Gallery as part of SALA 2019.

Honor Freeman is part of the Well Made community and is featured on the platform.

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Header image: Honor Freeman, Soap score (detail.), 2016, slipcast porcelain, 3.5 h x 156 w x 158 cm d, 656 components

Photography: Craig Arnold

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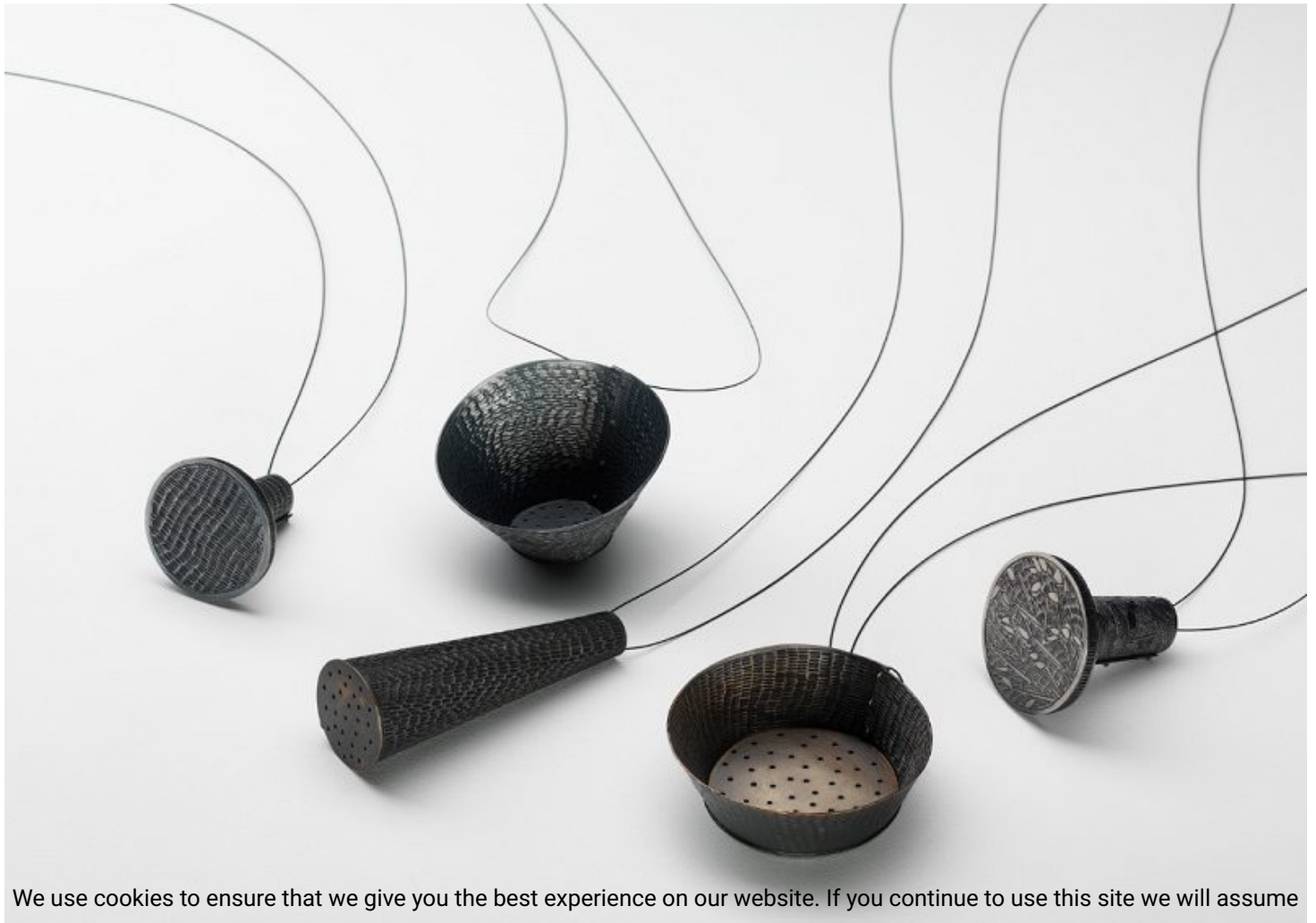
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Meet Your Maker: Julie Blyfield at home in a world of jewellery

SEPTEMBER 19, 2018 by [JULIANNE PIERCE \(HTTPS://WWW.ADELAIDEREVIEW.COM.AU/WRITERS/JULIANNE-PIERCE/\)](https://www.adelaidereview.com.au/writers/julianne-pierce/)



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An artist's studio is always a reflection of the artist, of how they create work and how they organise their thoughts and practice. This is very true of jeweller Julie Blyfield, whose light-filled studio sits in the luscious back garden of her Adelaide home.

Following several years at Gray Street Studio, Blyfield made the decision in 2010 to work from home. This gives her more space but also the opportunity to be surrounded by the plants and botanical forms that provide inspiration for her jewellery. Working predominantly in silver, Blyfield uses the traditional techniques of repoussé and chasing, where fine marks are made on the malleable metal surface using small tools and hammers.

Her interest in gardens and plants can be seen in the shapes and forms of her pieces, where floral or leaf-life patterns are delicately inscribed into a necklace, brooch or earrings. A recent wall-work *Silver, leaves of grey* (2018) is a merging of individual silver leaves into a larger tableau, a beautiful and impressive piece that was a finalist in this year's Stanthorpe Art Prize.



Julie Blyfield, 'Silver, leaves of grey' wall plaque, 2018, Sterling silver, 240 x 200 x 25mm

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Of her interest in botany, Blyfield says “My father and grandmother were gardeners and my grandmother embroidered flowers on pillow cases. My parents emigrated from England to Australia in the 1950s and brought the pillow cases with them. I loved these patterns and I went back to England where I visited a pea sorting factory in Lincolnshire, undertook a residency at a herbarium in London and visited Cambridge to view botanical specimens.”

Closer to home, Blyfield continues to research and explore the local environment. In developing collaborative pieces with ceramicist Kirsten Coelho, the two visited the Moonta Mines Museum and South Australian Museum to view ceramic materials from the RAH archaeological dig (the original dump site for Adelaide). Emerging from their explorations is an exhibition called *Ormolu* (an 18th century term for applying gilding to objects) where Coelho has created ceramics decorated with metalwork by Blyfield.



Julie Blyfield & Kirsten Coelho, ‘Yelta’, 2017, Porcelain, matt white, banded iron oxide, saturated iron glaze, bi metal copper & sterling silver, sterling silver, cable, wax, largest 225 x 85 x 85mm

South Australia is home to many accomplished craft practitioners and Julie Blyfield’s work can be found in Australian and international galleries and museums. The collaboration with Coelho brings together two highly skilled artists. Their exhibition *Ormolu* is on show during October 2018 at the

JamFactory Collect gallery space.

Julie Blyfield is part of the Well Made community and is featured on the platform. Well Made is an initiative of Guildhouse.

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Header image: Julie Blyfield, 'Stopper, Cone, Sieve' pendants, Oxidised sterling silver, bi metal copper and sterling silver, cable, wax. 2017 largest pendant 35 x 53 x 57mm. (photo by Grant Hancock)

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Ian Goss

“Sliver”? On the other hand, Blyfield has produced excellent work for a long time.

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Meet Your Maker: CHEB and the spaces between

OCTOBER 23, 2018 by [JULIANNE PIERCE](https://www.adelaidereview.com.au/writers/julianne-pierce/) ([HTTPS://WWW.ADELAIDEREVIEW.COM.AU/WRITERS/JULIANNE-PIERCE/](https://www.adelaidereview.com.au/writers/julianne-pierce/))



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The portmanteau CHEB makes entire sense when talking to Christine Cholewa and Deb Jones about their collaborative practice. Combining letters from their first names to create a collective identity, CHEB has a whimsical and humorous air about it, hinting to the exuberant energy between them.

They both trained in glass-blowing in the 1990s, Jones in Canberra then at the JamFactory. Cholewa completed a Bachelor of Visual Arts in her native Canada before moving to South Australia and training also at the JamFactory. It was during this time that the two realised they worked well together and both went on to work at Blue Pony glass studios in Stepney.

Based now at Gate 8 in Thebarton, they maintain their own art practices but with increasing focus on public art and urban design work as CHEB. Cholewa says of this shift, “Public space reaches a bigger audience. We often design things that are practical or functional and integrate our designs into that.” Jones adds, “We like building to a larger scale and love working with diverse teams and tradies. We get to meet a lot of people and hear their stories.”

They are fascinated by materials and work with steel, bronze and timber but have a particular fondness for stone and terrazzo. Commissioned by Adelaide City Council to create an outdoor work to mark the Council’s 175th anniversary, CHEB worked with terrazzo specialists Monterrazzo. Visitors to council offices in Pirie Street, only have to look down to see the distinctive green shades of the groundwork Terrazzo Tree as they enter the building.

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CHEB, *Perpetual Sun*, Photography: Sweet Lime

The 2016 commissioned public sculpture *The Space Between* on the banks of the Torrens, is constructed from Adelaide Black Granite and cobblestone. It is a powerful memorial recognising Indigenous and non-Indigenous past forced adoptions. Their most recent work *Perpetual Sun* in Stepney is a collaboration with Green Efficient Living and features stone and solar panels.

On a smaller scale, but just as ambitious, is a new range of tableware featuring glasses, plates and centrepieces that will be launched in October 2018 and can be found at chebart.com. This creative duo is unstoppable and their enthusiasm for collaboration is infectious. They agree that their power comes from working together, making CHEB highly productive. As a creative team they support each other, have life work balance and most importantly trust each other 100 per cent.

CHEB is part of the Well Made community and is featured on the platform.

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Header image:

CHEB, candleholders (photo by Debbie Pryor)

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Peripheral Disturbance: Wandering Between Worlds by Gail Hocking. A precarious resilience (2018). Picture: Grant Hancock, supplied.

ARTS

Aldinga artist Gail Hocking's response to Ernabella collection a transient force of nature

Patrick McDonald, Chief Arts Writer, The Advertiser

October 1, 2018 1:08pm

Subscriber only



AS a migrant and nomad, Gail Hocking says her art practice investigates the various states of transience within people and the natural world.

The New Zealand born, Aldinga based artist's latest body of work, *Peripheral Disturbance: Wandering Between Worlds*, comprises three site-specific installations that meld sculpture and new media.

It is part of the The Collections Project, a collaboration between Guildhouse and Flinders University Art Museum that gives artists an opportunity to engage with the museum's archives.



📷 Fragile echoes 1 by Gail Hocking. (2018, found eucalyptus branches, muslin, white cement, water-based photo-luminescent paint, dimensions variable). Picture: Grant Hancock, supplied

📷 Fragile echoes 2 by Gail Hocking. (2018, found eucalyptus branches, muslin, white cement, water-based photo-luminescent paint, dimensions variable). Picture: Grant Hancock, supplied

“Researching the Ernabella collection aligns with my current practice,” Hocking says.

The Ernabella Arts Archive features around 750 works by artists from Pukatja (Ernabella) in the Anangu Pitjantjatjara Yankunytjatjara Lands of far northwest South Australia.

“The collection is a living document of sacred stories that reflect transformation, adaption and cultural change which presents a community in a

transient state,” she says.

“The primary focus for this research centres on how the women in the community navigate changes in their world through storytelling in their art practices.

“Standing at the periphery I have rare glimpses into their fluid relationships between country and family.”

Hocking’s materials include everything from found eucalyptus branches and photo-luminescent paint to black and white cement, hairnets and even blended soy wax imprinted with the artist’s skin.

“The new work developed through this research reflects alternative understandings into these interrelationships and attempts to provoke a rethinking of the human’s position in a changing world,” Hocking explains.



📷 Perceiving invisible connections by Gail Hocking (2018, mirror-polished stainless steel, animal and human hair, iron filings, rare earth magnets, dimensions variable). Picture: Grant Hancock, supplied

Collections curator Nic Brown calls Hocking an “alchemist of matter”.

“She manipulates materials into new forms which vibrate with meaning.”

Guildhouse chief executive Emma Fey and Art Museum director Fiona Salmon say the project not only benefits artists, but their readings and responses facilitate alternative ways of seeing, experiencing and understanding artworks in the collections.

Hocking was also recently awarded a Guildhouse Catapult mentorship and will work with sound artist Sasha Grbich to further explore the interconnections in her work.

SEE: Peripheral Disturbance by Gail Hocking, Flinders University, October 6 to November 30.

**Walking tour by Gail Hocking in conversation with Nic Brown
October 6 from 2-3pm. Meet at lake, North Ridge, adjacent the
Plaza, Flinders University.**



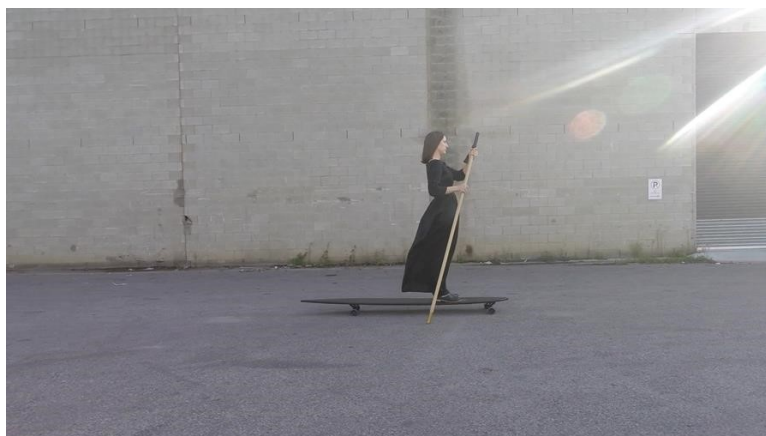
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ART IN THE CITY

City Library SALA Exhibition - *We did the soft wind*



City Library SALA exhibition 3 August – 23 September - Level 3, Rundle Place

As an expression of Adelaide City Libraries as places of possibility, the latest manifestation is a partnership with established curator and arts writer Adelè Sliuzas. In her first curated [exhibition of the City Library](#), *We did the soft wind* features recent work by South Australian artists Sundari Carmody, Haneen Martin, Riley O'Keeffe and Billie Justice Thomson. This exhibition brings together artists whose practices investigate dynamic and shifting notions of self-identity and belonging through the mediums of painting, moving image and installation.

[We invite you to join us in experiencing this very exciting event](#)

3 August 6-7pm

Level 3, Rundle Place

Officially opened by Councillor Phillip Martin

Performance by Riley O'Keeffe (one of the exhibiting

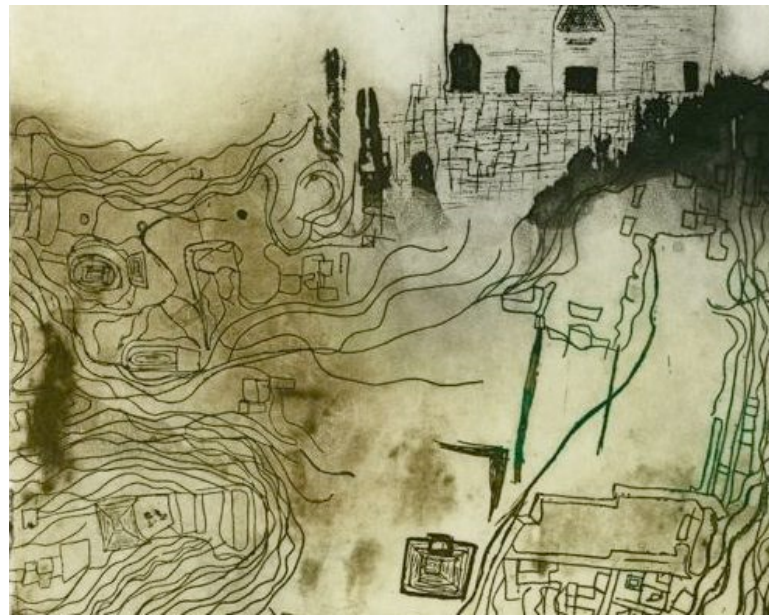
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artists)

Light catering provided

Free event

Image: : Sundari Carmody, *Longboard Sequence* (video still), 2015, documentation of an action, single channel HD video, 16:9, colour, 2 minutes 3 seconds



Learn something new at one of our creative workshops at the [Minor Works Building](#), offered as part of our [Art Works](#) program in partnership with [Guildhouse](#).

[Green City Printmaking - Hanah Williams](#)

Over four weeks learn how to etch and print a metal plate using green printmaking techniques. Suitable for adults keen to try something creative, teachers who want to bring something exciting to their art classes, and printmakers - learn how to go green!

No experience required. Four week workshop: \$160

6.30-9.30pm, Monday 6, 13, 20 and 27 August

[Book Now](#)

[MAPPA MUNDI - Robyn Finlay and Claire Wildish](#)

Learn how to make paper, explore book making, printing and marking techniques: there will be collage and frottage, geo-mapping and... a pop-up exhibition and cheese and crackers! Kids welcome with an adult accomplice. No

experience necessary.

Two day intensive workshop and pop-up exhibition: \$180

10am-3pm Saturday 18 and 25 August

[Book Now](#)

Image: Hanah Williams, *Palenque II* (detail) 2016, etching on Japanese paper, 20 x 25cm. Photograph: Hanah Williams

Free Public Art Mural Workshops



[Mural Design Series – 9, 11 and 18 August 2018](#)

A new mural will soon add flair to the South East corner of the city! Join local mural artist [Sarah Boese](#) for a series of free workshops to create a design that represents the community. Learn aerosol art, gain drawing skills and share your ideas with other creative minds at the [Box Factory Community Centre](#). You can attend one workshop or all three. There is no set order to which you attend and no previous artistic experience is required. Each workshop will develop the mural design before Boese makes it a reality later this year.

Aerosol Workshop - Thursday 9 August, 6.30pm-8.30pm

**Idea Generation Workshop - Saturday 11 August,
11.00am-12.30pm**

**Drawing and Aerosol Workshop - Saturday 18 August,
11.00am-12.30pm**

[Book now](#)

Image: Sarah Boese, Hope Street Berri SA

North Adelaide Community Centre (NACC)

Expo &

SALA Exhibitions at the Community Centres



Join us to celebrate two decades of community connection with live music, artist talks and workshops, food tastings and activities at the [North Adelaide Community Centre Expo](#). You can also view the centre's [SALA exhibition](#) *Uncovered - Connection to Community*, on display 1-31 August. *Uncovered - Connection to Community* showcases 40 artists with a connection to the community centre responding to and sharing their stories of belonging and connectedness. Head along to the [Expo](#) to participate in free art workshops and listen to artist talks from the exhibiting artists.

[NACC Expo](#): 11 August 10-2pm, [SALA exhibition](#): 1-31 August.

Head to the [Box Factory Community Centre](#) to see their [SALA exhibition](#); *Little Boxes My Adelaide* by Robert Martin. Using acrylic on canvas Martin takes a unique and colourful approach to some of the city's most historic buildings.

On display until 31 August, Mon-Fri 4-7pm at the [Box Factory](#).

At [Adelaide South West Community Centre](#) view artist Kathleen Patitsas' [SALA exhibition](#) *SA Mammals Lost From The Park Lands*. **On view 3 August - 4 September Mon-Fri 9-5.**

Image: Robert Martin, *Adelaide Town Hall* (detail), *Little Boxes My Adelaide*.

City Living - Artists at Work





Curated by Gabrielle Lane, *everyday* is a creation of the 2018 [Emerging Curator's program](#) – a partnership between the City of Adelaide and [Carclew](#). It features a large-scale mural by artist [Jasmine Crisp](#) and poetry by freelance storyteller [Manal Younus](#), which runs across the [Art Pod's](#) glass window. [Adelaide Living](#) had a chat to Crisp and Lane to find out a bit more about the exhibition, [read what they had to say here](#).

Head to the Art Pod to view *everyday* and listen to our new [Soundscape work](#) *Can We* by [W.M.N.](#) and Manal Younus. W.M.N. are an Adelaide based band whose members hail from across the World, all existing proudly within the LGBTIQ+ community. Their music reflects their diverse identities and cultures and complements Younus's poetry, inviting contemplation of broader themes and issues.

Image: Jasmine Crisp at work creating her large-scale 'everyday' mural at Art Pod, Adelaide Living

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Artist Profile: Heidi Kenyon's natural medicine

JULY 16, 2018 by [JANE LLEWELLYN \(HTTPS://WWW.ADELAIDEREVIEW.COM.AU/WRITERS/JANE-LLEWELLYN/\)](https://www.adelaidereview.com.au/writers/jane-llewellyn/)



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Exploring the Adelaide Botanic Garden's Garden of Health led Heidi Kenyon to explore the therapeutic and medicinal properties of plants through her work.

Thanks to a Guildhouse and Botanic Gardens of South Australian initiative (The Collections Project), artists can respond to the extensive collections of the Botanic Gardens and State Herbarium via an artist residency and develop new work to exhibit at the Santos Museum of Economic Botany.

As the 2018 artist-in-residence, Kenyon focusses on the Garden Of Health as a resource, exploring the memories and knowledge of thousands of years of plant medicine. The result is a series of works that explores the therapeutic and medicinal properties of plants.

Kenyon discovered that since it opened in 1857, and until quite recently, the Adelaide Botanic Garden has had other healthcare institutions nearby: the Adelaide Lunatic Asylum (1852–1902), and the Royal Adelaide Hospital (1856–2017). The relationship between the neighbouring institutions and the gardens was of great interest to Kenyon.

The history of the Museum of Economic Botany has also been an area of intrigue for Kenyon. The Museum was established to educate settlers about the uses of introduced and native plants on household management as it was also about minimising waste and being economic.

These new works, *From little things (i)* and *(ii)*, on display at the Museum of Economic Botany continue Kenyon's exploration into the nuances in ordinary things. Her sculpture and installation practice seeks to encourage viewers to find meaning and magic in everyday spaces, objects and rituals.



Heidi Kenyon, *From little things (i)*, 2018

In particular these new works reference the river red gum *Eucalyptus camaldulensis*, which appears on the western side of the garden. The tree is extremely old, possibly more than 250 years old. *From little things (i)* and *(ii)*, continue Kenyon's interest in the nature of memory and the memories of nature, highlighting the stories of the therapeutic river red gum.

From little things (i) is a sapling river red gum connected to a device that translates electromagnetic energy into sound. Kenyon has created spoken-word samples with her voice referencing site histories and will also use it to generate music notes.

From little things (ii) is a camera obscura inside a museum cabinet that projects a live sapling red gum hidden behind a mirrored box into vintage medicine and apothecary bottles with eucalyptus solution, so it looks as though the leaves are floating inside the bottles. The viewer will see the leaves rustling and also be able to smell eucalyptus.

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Heidi Kenyon, From little things (ii), 2018

In addition to the works at the Museum of Economic Botany, Kenyon will be presenting a series of live sound works in the gardens every Saturday afternoon in July from 1pm to 3pm, translating electromagnetic energy into sound.

Kenyon hopes that, through these new works, audiences will have an intimate experience with the trees and plants in the Adelaide Botanic Garden.

“I want to slow people down and get them to think about the connections we have with nature more deeply,” Kenyon says. “To think about the therapeutic and medicinal relationship we have with plants.”

Heidi Kenyon

Santos Museum of Economic Botany

Until Sunday, July 29

heidikenyon.com (<http://heidikenyon.com>)

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From: City of Adelaide Culture Team culture@cityofadelaide.com.au
Subject: Art in the City - Emerging Curator Exhibition Opening tomorrow night!
Date: 30 May 2018 10:47 am
To: Victoria Bowes victoria.bowes@guildhouse.org.au

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ART IN THE CITY

Emerging Curator Exhibition Opening



Together with [Carclew](#), City of Adelaide are proud to present three new Emerging Curator [exhibitions](#). *Identity*, curated by Carly Dodd featuring artists; Wilson Adam, Jasmine Duong, Jack McBride, Mia Wanganeen and Carly Dodd, at the [Adelaide Town Hall](#), *Connection*, curated by Carly Dodd featuring artists; Mali Allen-Place, Rachel Anderson and Lawson Dodd in the Reconciliation Room, and *Everyday*, curated by Gabi Lane featuring artists; Jasmine Crisp, Manal Younus and Amanda Davis in the [ArtPod](#) and 25 Pirie St Breezeway. **[Join us for the opening at Adelaide Town Hall 5:30-7:30, Thursday 31 May.](#)**

As part of *Everyday* artist Jasmine Crisp will be conducting live painting and inviting members of the public to sit for her in the [ArtPod](#) every Thursday 24 May - 26 July. Join in or take a selfie with her mural as it unfolds with the hashtag [#artpodeveryday](#)

Image: Jasmine Crisp in the studio photograph by Wade Whittington

[Arts and Cultural Grants](#)

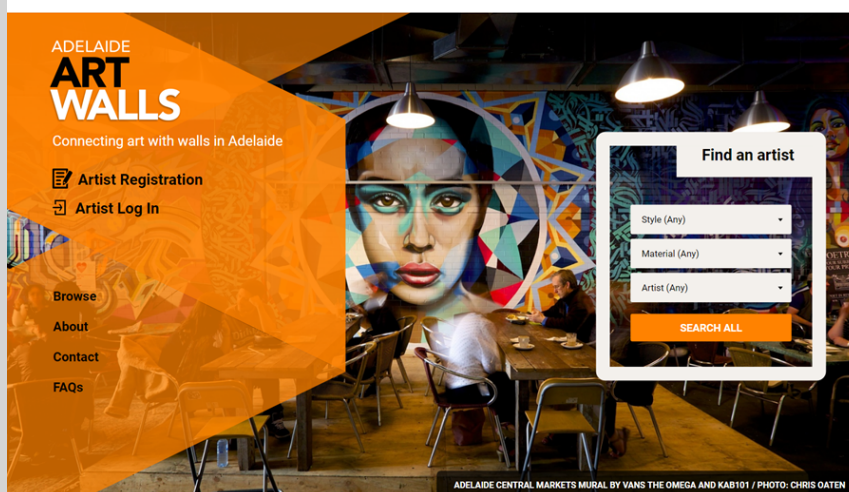
Arts and Cultural Grants



Need more exposure for your cultural or creative project or event? With funding of up to \$2000 available, the [Cultural Promotion Grant](#) could be the perfect grant for you. Also available are [Quick Response Grants](#) with funding of up to \$2000. [Apply today](#) or [contact us](#) to find out which grant is right for you.

For more information read the [guidelines](#), go to our [website](#), or contact us via [reply email](#).

Adelaide Art Walls



Calling all mural artists! Have you registered on [Adelaide Art Walls](#) yet? Register and upload a portfolio of your work so that anyone looking for an artist can view your work and contact you for potential commissions.

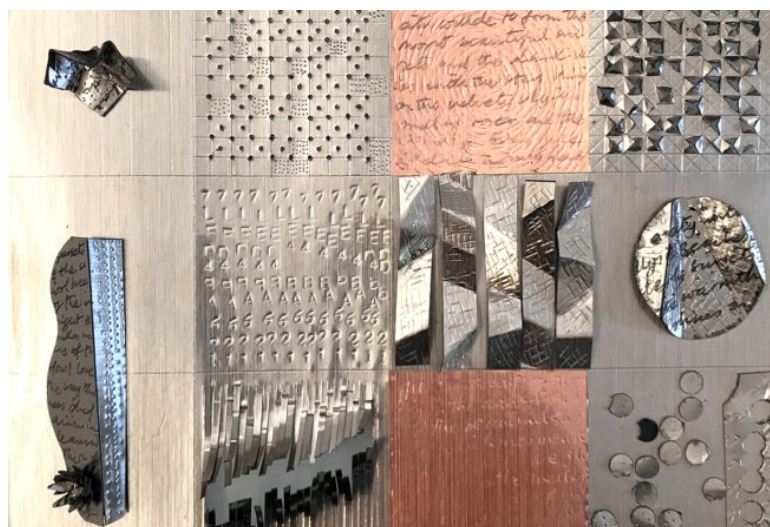
Are you looking for a mural artist? Head to [Adelaide Art Walls](#) to find the perfect artist for your wall or project!

East End Moving Image Program

East End Moving Image Program



The [East End Moving Image Program](#) in partnership with [Adelaide Libraries](#) and [Adelaide Archives](#) is currently showing historical images of our City. The selection from the [Adelaide Picture Collection](#) offers over 1000 photographs dating from the mid-19th Century. Among the images are views of City streets and buildings, parks and people, and various civic events, services and infrastructure. View these artworks on the side of the [Target building on Rundle Street after dark](#).



The [Art Works](#) program in partnership with [Guildhouse](#), offers a series of creative workshops throughout May-August at the [Minor Works Building](#). The first workshop on paper jewelry with artist [Sahr Rashir](#) is fully booked, so get

paper jewelry with artist [Sahr Bashir](#) is fully booked, so get in quick for her second session on 23 June. Check out this and other workshops at [Guildhouse's website](#).

Image: courtesy Sahr Bashir

The Box Factory Art Mural - call out to artists



Call out to artists for a new [community project in the city](#) - The Box Factory Community Art Mural! For more information and to submit an [expression of interest](#), head to our [website](#) or contact Samantha Page s.page@cityofadelaide.com.au / 8203 7202. We are looking forward to seeing some creative submissions that enhance the amenity of the local area, and connect people to the **Box Factory Community Centre**. Expressions of interest close 9am, Monday 4 June 2018.

Thanks for supporting Art & Culture,
Culture team



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Guildhouse launches new 'Catapult' artist mentorships

AUGUST 9, 2018 by [WALTER MARSH](https://www.adelaidereview.com.au/writers/walter-marsh/) (<https://www.adelaidereview.com.au/writers/walter-marsh/>)



Nine South Australian creatives will be taken under the wing of a prominent national or international artist of their choosing, as part of a newly announced mentorship program from Guildhouse.

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Spaced over three years, the new Catapult scheme is structured around one \$10,000 mentorship

aimed at established or mid-career artists, and a further eight places offering \$5,000 to emerging creators. The program aims to help local artists strike formative relationships with their chosen mentor over six to eight months, with funding from the Ian Potter Foundation, Country Arts SA, and the Excellence in Business Fund.



Past Guildhouse LimberUP mentorship recipient Sasha Grbich (right) and mentor Christopher Williams

Catapult builds on the successes and lessons of Guildhouse's previous mentorship program *LimberUP*, which had been successfully pairing artists at different stages of their careers since 2015. This year's *LimberUP* mentorship recipients have included glass artist Naomi Hunter, who travelled to Canberra to spend time with third generation glass blower Peter Minson, and sound designer Sasha Grbich who was paired with artist Christopher Williams (pictured).

To help inform her work exploring bees and pollination, artist Rebecca McEwan's mentorship saw her matched with State Herbarium chief botanist, Professor Michelle Waycott. "Whilst achieving all my intended goals I also gained significant experiences that I had not foreseen" McEwan says of the experience.



Tell the bees, Rebecca McEwen

Guildhouse are currently accepting expressions of interest, with applications closing Friday, September 14.

For more information and to apply head to [guildhouse.org.au](https://guildhouse.org.au/programs/catapult-eoi-open/) (<https://guildhouse.org.au/programs/catapult-eoi-open/>)

Main image: Geoff Mitchell (right) with mentor Stephen Bowers

Photographer: Aise Dillon

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Voices in the trees

Through a synthesiser and a sapling river redgum, artist Heidi Kenyon has found voices in the trees of the Adelaide Botanic Garden and brought life into the Museum of Economic Botany.



From afar, the Santos Museum of Economic Botany stands still and silent within the Adelaide Botanic Garden.

On any other day, the museum would invite we, the living, to quietly walk between glass-fronted cabinets full of the dead – expired and preserved plant material, collected with the intention of teaching the public to use nature to its advantage.

On the day *CityMag* visits, the room is livelier than usual. As we enter, a

Words: Johnny von Einem
Main image: Grant Hancock

REMARKS

From little things... is open every day at the Santos Museum of Economic Botany until 29 July.

Heidi is also holding live

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Sturt Rd, Bedford Park SA, Australia**Image Credit:** © Gail Hocking. Photo:
Grant Hancock**CATEGORIES****Author (133)****Campaign for Copyright (65)****Career Fund (18)****Cartoonist (1)****Code of Conduct (13)****Company News (65)****Cultural Fund (128)****Digital Publishing and Innovation
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The Collections Project is a collaborative project between Guildhouse and Flinders University Art Museum which is supported by the Copyright Agency's [Cultural Fund](#). The program provides artists with the opportunity to engage with the Museum's collections and staff to create new work for exhibition.

Gail Hocking works across sculpture, installation, site-specific works and new media. The outcome of Gail's project is a site specific installation within the grounds of Flinders University Bedford Park campus.

This exhibition runs **6 October – 30 November 2018**.

For more details head to: guildhouse.org.au/gail-hocking



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Image Gail Hocking. *Fragile echoes* (installation detail) 2018. Found eucalyptus branches, muslin, white cement, water-based photo-luminescent paint, dimensions variable. © the artist. Photo: Grant Hancock

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Guildhouse Collections Project

December 11 2018 , by Holly Morrison

The 2019 Collections Project with the Botanic Gardens and State Herbarium of South Australia provides artists with the opportunity to research the Botanic Garden's extensive historical and living collections.

Beginning in February 2019, the research period will allow time for an artist to create responsive new work for exhibition at the Museum of Economic Botany in July 2019. The Collections Project has a rich history of connecting artists with state institutions. Examples of previous collaborations with Flinders University Art Museum, Art Gallery of South Australia and the Museum of Economic Botany can be found [here](#).

Find out more about [The Collections Project call out](#)

Image: Exhibition opening *From Little Things*, Heidi Kenyon, The Collections Project at the Museum of Economic Botany, 2018. Photograph: Sia Duff.



Posted by



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Todd Hunter in his studio.

2 November–24 November
Todd Hunter

1 December–15 December
Christmas Exhibition
Group exhibition by gallery artists.

Flinders University Art Museum

Flinders University, Sturt Road,
Bedford Park, North Terrace,
Adelaide, 5042
08 8201 2695
museum@flinders.edu.au
artmuseum.flinders.edu.au



Gail Hocking, *Perceiving invisible connections*, 2018, mirror-polished stainless steel, animal and human hair, iron filings, rare-earth magnets, © courtesy the artist, photograph by Grant Hancock.

6 October–16 November
The Collections Project: Gail Hocking
PERIPHERAL DISTURBANCE
– wandering between worlds
New Zealand born, South Australian-

based artist Gail Hocking works across the art forms of sculpture, installation and new media. As a migrant and nomad, her practice is grounded in personal experience and the investigation of various states of transience within people and the natural world.

GAGPROJECTS / Greenaway Art Gallery

39 Rundle Street, Kent Town
SA 5067 [Map 18]
08 8362 6354 gagprojects.com
Director: Paul Greenaway
Tue to Fri 11am–6pm,
Sat and Sun 12–4pm, closed Mon.

7 October–18 November
Mark Kimber

7 October–18 November
Daryl Austin



James Geurts, *International Date Line*, 2018, image courtesy of GAGPROJECTS | Greenaway Art Gallery, Adelaide.

21 November–21 December
James Geurts



Mark Kimber, *Spirit manifestation 10.12pm June 3rd, 2018*, image courtesy of GAGPROJECTS | Greenaway Art Gallery, Adelaide.

Hahndorf Academy

68 Main Street, Hahndorf SA 5155
08 8388 7250
hahndorfacademy.org.au
Open 7 Days 10am–5pm



Daryl Austin (Winner, The Heysen Prize for Landscape 2018), *Pakapakanthi/Victoria Park (Light Forms)*, oil on aluminium panel. Daryl Austin is represented by GAGPROJECTS/Greenaway Art Gallery, Adelaide.

6 October–9 December

The Heysen Prize for Landscape Finalist Exhibition 2018

This contemporary art prize is a biennial event celebrating emerging, mid-career and established artists and their connection to landscape and place. The Hahndorf Academy Heysen Prize was established in 1997 to commemorate the life and work of the internationally renowned, artist, Sir Hans Heysen (1877–1968). Hans Heysen lived on a property nearby Hahndorf town and documented village life in drawings and watercolours.

Yanni Floros, *Bermuda*, charcoal

Hill Smith Gallery

113 Pirie Street, Adelaide
SA 5000 [Map 18]
08 8223 6558
hillsmithgallery.com.au
Director: Samuel Hill
(member of ACGA)
Weds to Fri 10am–5pm
Sat 2pm–5pm.



Stephen Trebilcock, *Cornucopia*, 120 x 90 cm, oil on canvas

1 November–17 November

Cornucopia

Stephen Trebilcock

1 November–17 November

UnVeiled

Yanni Floros