Outreach Program Talks

This series of talks is appropriate for student level year 10 – 12. Schools can book talks by contacting the Adelaide Central School of Art Outreach Coordinator in advance of the desired date.

Delivery: To be delivered by the Outreach Coordinator, or Adelaide Central School of Art staff trained to deliver the program.

Duration: 30 minutes + Questions (Designed to fill 1 lesson block)

Requirements: Schools must provide a classroom with projector, laptop and ensure that a teacher is present at all times during the presentation.

Fees: $100 + GST unless identified as a free talk. Disadvantaged schools may receive all talks for free; contact the Outreach Coordinator for further information.

Student Outcomes

- Knowledge and understanding of key concepts in visual arts practice.
- Re-enforce accurate and appropriate use of language specific to visual arts practice.
- Insight into the arts industry.
- Access to the ideas and processes of visual arts practitioners.
- Insight into the ideas, processes and decision making of practicing contemporary artists.

Bookings subject to availability – contact the School on E: outreach@acsa.sa.edu.au, to negotiate a time.

Talks Offered

Careers in the visual arts - FREE TALK

Ever wondered how visual artists make a living? How someone goes from being a student of art to a professional practicing artist? This talk profiles some of the career pathways taken by graduates of the Adelaide Central School of Art.

Applying for the Pro Hart Scholarship at Adelaide Central School of Art - FREE TALK

The Pro Hart Scholarship is a widely recognised achievement that continues to benefit graduates throughout their career. Hear about previous scholarship winners and get some advice on putting together your scholarship application and portfolio.

Tonal Realism

Adelaide Central School of Art is well known for its tonal realism department. Learn what ‘tonal realism’ means and explore how broad this category of art is. See examples of work by our staff and graduates including Daryl Austin, Mary Jean Richardson and Jessica Mara.
Artist journals and the visual study NEW FOR 2014
A talk outlining how artists use journals as a part of research

The journal is a valuable resource for artists as a thinking and recording tool. Many artists use this way of documenting and developing their ideas as a crucial part of their artistic process. How journals can be used and the types of information held within will be revealed through this talk, showing key examples from artists. Making connections between thinking, writing and doing, this is a great talk to introduce students to the Visual Study and how to make it a meaningful part of their research and work.

Graduate Talks Program

This program gives students the opportunity to hear from a graduate of the School of Art as they emerge into the arts industry. Graduates will talk about their work discussing their conceptual and making processes, showing images and bringing examples where possible. They will also talk about what motivated them to study visual arts and their journey since graduating.

Delivery: To be delivered by a graduate of Adelaide Central School of Art

Duration: 30 minutes + Questions (Designed to fill 1 lesson block)

Requirements: teaching room with projector, laptop and teacher must be present at all times.

Cost: $100 + GST. Disadvantaged schools may receive talks for free; contact the Outreach Coordinator for further information.

Student Outcomes

- Knowledge and understanding of key concepts in visual arts practice.
- Re-enforce accurate and appropriate use of language specific to visual arts practice.
- Insight into the arts industry and the working life of a professional visual artist.
- Access to the ideas and processes of visual arts practitioners.

When booking, please indicate 3 preferred speakers, some graduates have limited availability.
Melanie Brown received her Bachelor of Visual Art (Honours) in 2008 at Adelaide Central School of Art, during which time she was awarded several scholarships and the Alumni Award. In 2008, Melanie won the Cliftons Art Prize and in 2010 received the Golden Key for studies in Diploma of Education (Double Art). Melanie has exhibited in numerous group shows including the South Australian Living Artists (SALA) Festival. She is currently a lecturer in both Painting and Life Drawing at ACSA. Melanie conducts Drawing Workshops at the Art Gallery of South Australia in Self Portraiture and Life Drawing and has received corporate and private commissions for her paintings both locally and overseas.

Katia Carletti is an Adelaide based visual artist working in the mediums of oil paint, embroidery and sculpture. Her practice seeks out connections between the mysterious depths of the inner self, natural formations, and the vast universe. Katia completed her degree in Visual Art (First Class Honors) at Adelaide Central School of Art in 2011. In 2012, she travelled to Iceland for the months of May and June to undertake a residency with the Association of Icelandic Visual Artists.

Amy Joy Watson was a finalist for the Channel Nine Young Achiever of the Year Coffee Club Arts Award in 2010 and was also a finalist in the 2009 Waterhouse Natural History Art Prize. She won the Core Energy Group Sculpture Award and the SA Life Emerging Artist Award for the 2009 SALA Festival. In May 2011 Amy had a solo exhibition at The Contemporary Art Centre of South Australia Project Space and in 2013 her work features as part of Heartland at the Art Gallery of South Australia.

Sally Parnis completed a Bachelor of Visual Art (Honours) at Adelaide Central School of Art in 2009. Her current practice eschews the camera and centers on a daily practice of drawing that attempts to mine the difficulties and opportunities created by movement. The drawings are made in a variety of media including digital iPad drawings. Sally has had three solo exhibitions: “To tell a constant story” at The Women’s and Children’s Hospital Art’s in Health (April/May 2011), “Ten paintings and six drawings” at Cibo, Rundle St for SALA (August 2011), and “Entwined” at Adelaide Central Studio Gallery, April 2012. Sally maintains a daily drawing blog at http://sallyparnisdrawings.wordpress.com

Fleur Elise Noble is a maker of visual and performance based arts projects. She works with a variety of mediums including: drawing, painting, sculpture, film, animation, puppetry, projection, performance and costume creation. Fleur studied on full scholarships at art schools in both Adelaide (ACSA) and New York (NYSS). She has also received training and mentoring from photography, multi-media and performance experts in Australia and overseas, and has won numerous prizes and awards for her work. Since graduating from Adelaide Central School of Art in 2006, Fleur has been primarily focused on creating and touring a visual-performance work, titled ‘2 Dimensional Life of Her’. www.fleurelisenoble.com

Jess Mara received her Bachelor of Visual Art (Honours) in 2006 from Adelaide Central School of Art. In 2007 she was the recipient of the Hill Smith Gallery/ Malaysia Airlines Travel Award which allowed her to travel to Europe. Since graduating she has been actively exhibiting throughout Australia with selected group exhibitions including New Paintings held at BMG Art (2009) and most recently nVisage a contemporary portrait exhibition held at Adelaide Central Gallery (2012). Jess is currently a painting lecturer at Adelaide Central School of Art.

Deb Morley is a practicing artist and part-time after school art teacher. She is a recent graduate of the Adelaide Central School of art and a current member of Adelaide Central Studios. Her practice explores ideas of time, space and gravity. She uses both human form and spills and drips to speak about a journey through life and the transformations both mental and physical that are encountered along the way.
Rebecca Hastings writes about her oil painting, “for me, the whole motherhood gig is fraught with complex and contradictory experiences that see-saw ambivalently between affection and aggression. My portraits transgress the traditional, romantic and often ‘gaggingly’ sentimental image of the mother and child. Rebecca has been the recipient of the Pleysier Perkins Acquisitive Art Prize in 2012 and also the SALA Festival Award as part of the Helpmann Graduate Exhibition.

www.rebeccahastings.com.au

Jemimah Davis writes of her work, “the inventory of things we leave behind or store away is a reflection of who we are, how we live and what we value, or once did value. My family home is filled with things that once seemed purposeful and necessary yet in their abundance these objects have become void of value and purpose; such as wooden pegs, paper-patty pans and plastic straws. I choose to celebrate the way art is able to envision the world, and particularly the world of things, instilling it with energy, passion and playfulness. Through the experience of the creative process, these objects are activated, animated and invite imaginative projection and jovial contemplation. I endeavour to invigorate the jollity of an objects form, allowing it to be seen anew. In an age where our experience of the world is increasingly mediated by digital streams of data and images, I aspire, through my art, to bring us back to the reality of our bodies, our existence and the physical world of things. The objects that I work with remain inherently recognizable in their original form, but through an infinite array of lights and colour, designs and patterns, they present an opportunity for fanciful, unusual and festive contemplation. ”

Jenna Pippett responds to collected family memorabilia. Her work attempts to forge a link to the past by recreating and re-imagining situations. With an interest in understanding the life and circumstances of her family history, the work pieces together information from evidence and stories gathered over the years. Through a process of digital manipulation and intervention Jenna creates scenarios that while based on existing old images play out an act of remembering. The interventions are often humorous, a reflection on her family and the discovery of peculiar images. While altering and participating with the images it is also important for Jenna to remain respectful due to the nature of their origins. By projecting her own playful recollection of events Jenna aims to evoke the memory of a past era and reflect upon a kind of fabricated ‘invented history,’ playing with the concept of an altered personal memory.