



NEWSLETTER

JANUARY 2018

Patrons: Frank Ford AM & Diana Laidlaw AM

Happy New Year to all our Members!

NEIL CURNOW AWARD WINNER 2017

CLARA SOLLY-SLADE, emerging South Australian actor and Adelaide College of the Arts (TAFE SA) graduate, has won the 2017 Neil Curnow Award, valued at \$10,000. The award will enable Clara to intern for three world-renowned organisations, La MaMa Experimental Theatre Company in Brooklyn, New York City, the H.E.A.T Collective in New York City, and Working Classroom in Albuquerque, New Mexico.

Established in 2005, and facilitated by the Helpmann Academy on behalf of the IAF, the Neil Curnow Award is made possible through the generous bequest of the late Neil Curnow. On 16 November 2017, John Holmes presented the award at a Helpmann Academy celebration.



John Holmes with
Clara Solly-Slade



John Holmes, IAF Chair and Jill Argent,
IAF Board Member, met up with SA
filmmaker Scott Hicks at the
Helpmann Academy celebration.

ADELAIDE CRITICS' CIRCLE AWARD



IAF Sponsors the Innovation of the Arts Award (\$1500) which in 2017 was awarded to Alirio & Juliette Zavarce (AJZ Productions Inc.)

True North Youth Theatre Company for a venture they produced earlier in the year, Ebully. This was a really

outstanding piece produced as part of the Dream Big (formerly Come Out) festival, which openly addressed the issue of online bullying using language, theatre, and interactive technology via a simple mobile phone app developed for the production. The Company hopes that it may be able to tour the work and it may be that this support will be of assistance in that venture. But they have a number of other important community-based projects to which support would also be applied.

They don't have much funding, with small grants from local councils (Port Adelaide/Enfield and Playford) giving them a small base, but essentially the work is done as a labour of love by the exceptional team of Alirio and Juliette Zavarce, who are true adornments to the Adelaide theatre community.

For the period July to December 2017, IAF awarded grants of \$1000 to:

- **Brittany Plummer**, to study Second Year Clown at the international theatre school École Philippe Gaulier in France.
- **Charles Sanders & Eliza Sanders** – Co-artistic directors, House of Sand, to assist with establishment costs of their emerging theatre company.

John Holmes & Jenny Dunstan, represented the IAF, at the launch of the House of Sand in the Balcony Room of Parliament House on 28 November 2017.

Visit the House of Sand website www.houseofsand.org for details of their exciting 2018 season.

Book now for Castles, part of the Adelaide Fringe at the Holden Street Theatres – The Arch, February 28 - March 17 2018.

Tickets: www.holdenstreettheatres.com



Aspiring actress **Joanne Hartstone** received \$500 from IAF to assist taking her award winning show, 'The Girl who Jumped Off the Hollywood Sign' to New York where she was booked to give 21 performances. Joanne has had great success with her show playing to audiences at the Adelaide and Edinburgh Fringe Festivals and in Hollywood.

TREASURER'S REPORT

We have had a good start to the Financial Year 2017/2018 having given three IAF awards to emerging artists and our annual commitment to the Adelaide Critics Circle Award. Funds are raised through membership fees, regular and special events and tax deductible donations. Please continue to renew your membership and encourage your friends to join!

The introduction of using "Trybooking" for booking events and renewing membership securely online has been embraced well by members and is working well for most!

We gratefully acknowledge the donations received from July to December 2017:

Ann Gunson
Christopher & Wendy Moten
Karen Simpson
Delia Kennett
Denise Ryan
Marjorie Fitz-Gerald OAM
Michelle Hannaford
Patsy Bennett
Pauline Crawford
Phillipa Walker
Raelene White
Susan Bardy

John Bishop & Barbe Pidcock
John Holmes
Louise Baird
Marg Arnott
Diana Evans
Diana Laidlaw AM
Felicity Morgan & David Smith
Frank Ford AM
Gaye Boehm
Helen & Noel Scanlon
Jen Dunstan
Jill Argent

Mary Odlum
Treasurer

REPORTS FROM EMERGING ARTISTS SUPPORTED BY IAF GRANTS

Angus Leighton

The funds received from IAF have been a tremendous help over my year in 2017. Not only have the funds helped to enrich my experience of the ultimate year of my personal acting training at the Adelaide College of the Arts, but have helped to kick-start the momentum of a new theatre company for acting graduates.

Approaching my third and final year of training at AC Arts was always going to be a scary, hands-on, tiring, rewarding process. Over the year, and as part of the course curriculum, I had the opportunity to act in four different theatre productions – William Shakespeare's *Twelfth Night*, Georg Buchner's *Woyzeck*, Thornton Wilder's *The Skin of our Teeth* and a group-written and devised piece *Frayed*.

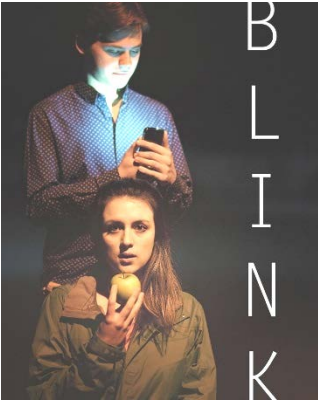


Angus playing *Woyzeck* in *Woyzeck*

Each of these intricate and complex plays require deep research and understanding before even beginning to think about getting them on their feet. As such, research materials are fundamental in getting under the skin of each play. With there only being so much material offered at TAFE Library, other sources needed to be found and indulged in elsewhere. IAF helped to secure these materials and further richen the research for each production. Such materials included academic essays and books, subscriptions to ausplays.org, Stan and Netflix.

A highlight from my training this year was an extremely positive theatre review from ex-head of drama at NIDA, Tony Knight on *The Skin of our Teeth* who trained the likes of Cate Blanchett, Miranda Otto and Sam Worthington. He writes: "For the entire 2.5hrs, I sat transfixed and amazed, by the play, the production, and the performances. I don't usually hang around after a show, but I did tonight as I wanted to congratulate this group of acting students on this truly wonderful production and their terrific high standard of achievement."

The IAF grant also helped to fund the very successful premiere season of the Cabbages and Kings Collective's Fringe show *BLINK* by Phil



Porter. Cabbages and Kings is a new theatre company composed of AC Arts and Flinders acting and writing graduates and aims to provide opportunities to recent acting graduates of both courses. *BLINK* did just this, and Flinders actors Gianluca Noble and Lucy Brewer played Jonah and Sophie in its four-star reviewed season.

I had a role in media and marketing for this initial production, and managed to secure a write-up in the Advertiser as well as winning the Channel 9 Air Time competition which

landed us a TVC on Channel 9 promoting the show. All of this would not have been possible without the start-up funds provided by IAF.

We plan to continue the Cabbages and Kings collective, and as a graduate actor now myself, will play a leading role in the company's 2018 Fringe production, Duncan Graham's *One Long Night in the land of Nod*.

To summarise, the grant from IAF has been a terrific help in both enriching the training received during my time as a student at the Adelaide College of the Arts, as well as helping to start a new theatre company in Adelaide. But most importantly, it has put me in great stead to launch into my professional career.

Cabaret Festival Variety Gala

tickets still available

We have secured a group booking for the **Cabaret Variety Gala Performance** on Friday, 8th June 2018 at the Adelaide Festival Centre – should be a great night.

A Reserve Tickets are still available @ \$89.90 and if you have not done so already, please book your tickets as soon as possible. No booking fees.

Email treasurer@iafoundation.com or phone 0457 857 385 or download an order form from our website www.iafoundation.com under "Events".

Kristen Coleman

During October of this year I undertook a month long residency in Alice Springs with Watch This Space ARI. The support I received from the Independent Arts Foundation helped make the residency possible by providing funding towards the cost of accommodation. During the residency, I researched conceptual ideas, began developing new work, and experimented with processes and equipment. My time in Alice also provided an opportunity to engage with local artists and the community, furthering my professional development by establishing new relationships within that community.

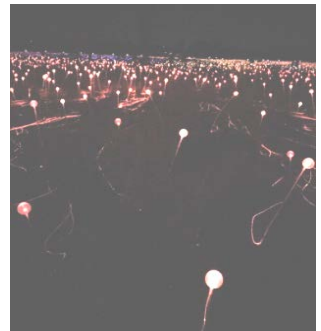


Using the studio as my base, I not only explored Alice itself but also travelled further a field to explore the vast landscape of central Australia. I spent much of my time within the landscape drawing inspiration for my practice. The natural history of the region was what prompted me to seek out the Watch This Space Travelling Artist Residency in particular. Visiting Uluru–Kata Tjuta National Park. I



I also had the chance to see UK artist Bruce Munro's Field of Light, an expansive and remote light installation (*pictured right*).

Part of my purpose in undertaking the residency was to concentrate on extending my filmmaking knowledge, especially in the production of virtual reality. I purchased a 360-degree camera and VR headset prior to leaving so I could experiment with and begin producing immersive film-based works. I used the residency to become familiar with the equipment and its possibilities and limitations. Additionally, I also began developing a video work made from appropriated film



sequences. The work, once fully resolved, will be promoted for inclusion in subsequent proposal rounds.

As my practice and PhD research concentrates on the embodied and tactile qualities of cinema, in part achieved through materialistic sound design. I also experimented with ambient sound recordings. The recordings I made will either be included as a component to film-based works or evolve into stand-alone installations.

Watch This Space ARI didn't require a resolved outcome at the conclusion of the residency as their exhibition programming determined whether one could be accommodated or not. Therefore, I concentrated on the production of enough material, that when fully developed, the resulting work will be proposed in future exhibition callouts. Since the conclusion of the residency I have already secured an exhibition with SAWTOOTH ARI in May next year.

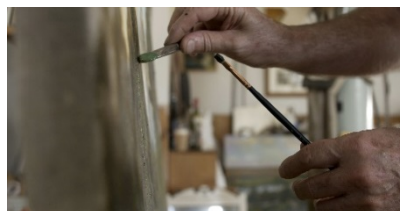
Without the funding and support from the Independent Arts Foundation the residency would not have been possible. Through this support I have been able to develop new work and continue to expand my arts practice. Once again, I thank you so very much.

Microdocumentary Project Update – Dan Bradley



The Microdocumentary project that the grant is assisting has been progressing well. The first subject, Watervale artist Harry Sherwin, has been shot and is entering into the post-production phase.

The initial plan was to utilise the grant funding by purchasing some sound equipment, however the pricing of a specific camera stabiliser, a DJI Ronin M, dropped, so I decided that this would add production value. It is also a piece of equipment that young people in the region are keen to have access to. It has been lent out to a range of students at Clare High School, and young filmmaker, Oliver



Quixley, has written a script that will utilise the camera movements that the Ronin makes possible.

The Ronin is essentially a three-axis gimbal. It allows the camera to float and to be moved without any camera shake. It is also very easy to use. This makes it perfect for panning and tracking around subjects, or in small spaces, as was the case with the Harry Sherwin shoot. The small crew and Harry were in his small studio, and the Ronin allowed for quick set ups and fluid movement, hopefully allowing the audience to feel as though they are in the space.



There are various subjects slated to be shot next year. Currently these include the Clare Valley Model Engineers, Blyth Artist Ian Roberts and Mount Bryan resident and avid record collector Simon Butcher. The intention is that this project will keep running and hopefully young people in the region will start to create their own independent microdocumentaries.

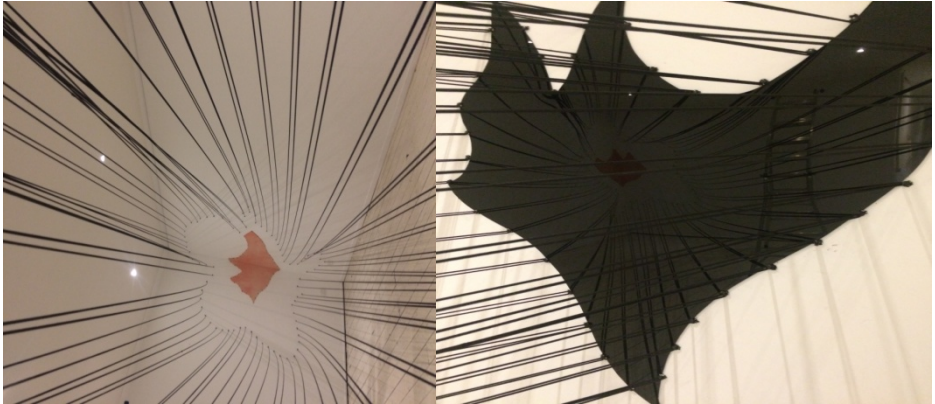
I would like to thank the IAF again for supporting independent artists in the Mid North region.

Nancy Downes



The IAF grant that I received was used to fund a solo exhibition in Melbourne at SEVENTH Gallery, North Fitzroy. The grant amount of \$1000 covered the bulk of the gallery fee for the installation space '7UP' at SEVENTH. The exhibition at SEVENTH Gallery was my debut solo exhibition interstate, an important career step toward exposure, networking and gaining valuable knowledge on the act of transporting, installing and de-installing an exhibition interstate.

The exhibition showcased an artwork developed during my Honours year at Adelaide Central School of Art. The work is titled *Present Absent (a circuit)* and is an immersive installation exploring grief as



human phenomena. The work spanned the entirety of the space, with black shock cord stretching between elements of the architecture (wall and opposite corner or wall), designating an enveloping site. On opposite walls, two shapes were positioned, one of thick, pink felt and the other reflective black Perspex. Within the work, both nailing and stretching cord to it's limit pinpoints the perpetual agony experienced in grief, as phenomena, where the materiality and contortion of the cord embodies the ricochet movement from a mnemonic to affect, in dense black. Black Perspex initially causes optical confusion, but then offers a view of both a projection and retraction to/from the shape on the opposite wall. This work was adapted specially for the space at 7UP space at SEVENTH.



In terms of exposure, SEVENTH Gallery has a unique and advantageous position in Melbourne on Gertrude Street. It is opposite the well known and esteemed institution, Gertrude Contemporary, and has an established reputation for providing a high quality of engaging contemporary exhibition programming. The opening night of the exhibition was a busy event and attended by numerous curators, artists and other interested parties.

During the experience at SEVENTH I made numerous interesting connections. The connections made with other artists has proved to

instigate a creative link where by I now remain engaged with the work of the practicing artists that I met, and remain in contact whenever we are interstate. I have already met with two of the artists who exhibited in other spaces at SEVENTH during the same exhibition period, and continue an enthusiastic dialogue about Australian contemporary art and the act of emerging within it. The board members at SEVENTH are a professional bunch of individuals, many with positions in other arts institutions in Melbourne. It was of great benefit for me to work with them on the exhibition install and discuss my conceptual and material motivations for the installation presented. I remain in contact with several of the board members, updating them on upcoming events regularly.

Since my exhibition at SEVENTH Gallery, I have been fortunate enough to have been chosen for several other interstate exhibitions throughout 2017. I feel strongly that the inclusion of my exhibition at SEVENTH on my CV has had an impact on these opportunities. I have been able to draw on that experience for prior learning consistently throughout the year, and it has made for smooth executions of other exhibitions, to date. I would like to thank the IAF warmly for funding this brilliant career enhancing opportunity!

Lochlan Smith

The IAF funds went towards my first short-feature film – the thirty-minute thriller/monster flick, *Midnight Munchies*. We began filming in late April this year, shooting the bedroom interiors in Kadina. A large portion of the film takes place in the bedroom of the main character, Franny, which we filmed in Kadina over four days. The cast and crew stick by the fact this was one of the weirdest sets they had ever been on (in a good way). The key contributors were the blacking out of the windows, wardrobe (construction) malfunctions, and some form of cabin fever.



Left to Right: Lachlan Campbell, Declan Wall, Ellen Graham (Franny), Lachlan Smith (black shirt), Dan Jones (white shirt) & Tom Reilly

Since a majority of the film takes place at night, the windows of the Kadina house needed to be blacked out so we could film during the daytime, rather than pulling all-nighters. A surprising side was how disorientated everyone's sense of time became. On day three, everyone was nearing exhaustion.



Due to the frantic filming caused by some unforeseen setbacks, shooting days were very long. Between the blacked out windows, and exhaustion, a wave of delirium crept over the cast and crew. The behind the

scenes video very clearly documents the crew's gradual decline into madness. We jokingly (but also seriously) started talking how we were likely trapped in some form of purgatory between heaven and hell, as the barrenness and isolation of Kadina had a whiff of the unnatural. The second round of filming, done in Adelaide in early June, went a little smoother.

With the grant I purchased a boom pole, and a microphone blimp. It helped aid in the purchase of character costumes for Franny and Taylah. I was able to pay a makeup artist to do many of the required special effects, such as the monster hand, and bite wounds. It also went towards buying ingredients to make fake blood. But most importantly, it gave many young filmmakers an opportunity to work on a project bigger than the 10 minutes films we make at university.

My goal this summer is to edit the film together for a late January 2018 release. I plan to have two premiers: one in the Clare Valley and one in Adelaide.

I do have a metaphor I like to apply to filmmaking, and that is *filmmaking is like childbirth*. It is fun and exciting for everyone to begin with, and you can't wait for to bring this thing into the world. During the heat of it, you are in great pain, worrying you have made a terrible mistake, and curse the bastard whose idea it was to do this. But in the end, we end up with something amazing and truly proud and grateful for. Thank you very much to the IAF for the contribution towards my film.

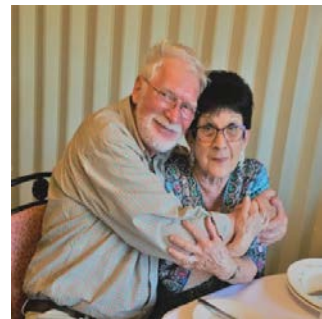
LITERARY CLUB

The Literary Club finished the year with a record attendance at its November meeting with 44 attending the Christmas break up. We certainly hope the numbers will continue in 2018 when we restart in April 2018.



Many thanks to Michael Crossley and his team (*pictured*) who provided a delicious Christmas menu and decorated the front room at the Public Schools Club with a Christmas tree and decorations around the room raising a

real festive spirit. Amanda Duthie CEO/Creative Director of the Adelaide Film Festival was guest speaker. A Christmas Fair was held with Christine Courtney bringing along a selection of her pictures & prints from her shop Sea-Witch Images at Port Adelaide. Wakefield Press were there too with



Michael Bollen (*r.*) as MC for the evening and Trevor Klein (*pictured with Jill Argent left*) managing the selection of books available for sale at discounted prices. Many thanks too to Jenny Dunstan who



donated beautifully made Christmas Decorations for purchase bringing in additional funds for IAF.

Members enjoying the evening..... (*more photos on the IAF website*)



Gwen Phillips &
Peter Brown



Ann Gunson, Delia Kennett,
Lorraine Sampson &
Margaret Ziersch



Cheryl Appenkamp de Valenzuela
& Nola Kenny

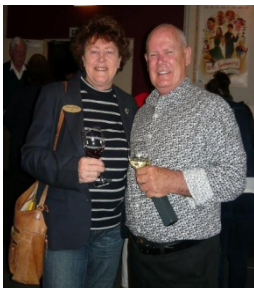
FILM CLUB

The Film Club has continued to be a popular event throughout 2017 with an overall increase in numbers attending both the film and dinner afterwards. The December Film night had the highest attendances, even at this busy time of year. Prizes donated by both the Trak Cinema and The Empress Restaurant added to the fun of the evening. Trybooking has streamlined the booking process with the majority of bookings being done online.

Members enjoy the complimentary wine on arrival...



Jen Dunstan &
Sherry Proferes



Helen Onopko &
Sam Harvey



Linda Würfel, Margaret Ziersch
& Christopher Dibden

2018 will bring a few surprises as we strive to please the variety of requests from our members. We plan to have Film nights at the Trak as well as a couple of different venues, as well as a MATINEE.

And for those of you who like the thought of a country getaway, we will be organising a group to our Mid Nth Branch for a Film night at Blyth Cinema later in the year.

As always we will give you plenty of notice about the film sessions either from our website; by email, Face Book or Snail Mail

Thank you to all our members who support the Film Club and IAF look forward to welcoming you to the Film events in 2018

Enquiries, requests or comments to films@iafoundation.com

Merry Canavan
Film Club Convenor

MID-NORTH MOVIE CLUB

After a very successful season in 2017, the Mid North Movie Club will recommence on Wednesday, 28th February. For further information, contact Sally Michael at midnorth@iafoundation.com or phone 0429091624

BOARD EVENTS

Mystery Tour of the Archives – September 2017



Archivist Helen Onopko (Sherlock) and intrepid rookie sleuth Jill Argent (Dr Watson) revealed the results of their investigations into the IAF past, involving interrogating persons of interest, wrestling records



Jessica Dames AM

of evidence and compulsorily acquiring incriminating photographs! An event to remember!

Afternoon with Mem Fox – October 2017



A most enjoyable afternoon was held at Living Choice listening to readings and tales from entertaining author Mem Fox. The event was a very successful fundraiser for IAF thanks to the many fabulous raffle prizes all donated.

Members also took advantage of getting a copy of Mem's new book "I'm Australian too".



Penny McCann, Chris McMahon
& Mary Odium



Roger Duanice &
Moira Simpson

Copies of "I'm Australian too" can still be purchased through IAF for \$20. Contact John Holmes.



ARTS DIARY is a 5min segment broadcast 3 times a day (8:55, 11:55, 16:55), giving information about all IAF events.

A Night at the Opera – Puccini’s La Boheme – December 2017

IAF, in cooperation with Co Opera, held a very successful fundraiser in December at the historic Harts Mill, Port Adelaide.

IAF welcomed 36 guests to an evening of wine, food and a superb performance of Puccini’s La Boheme.



Merry Canavan, Juliet Summers
Sandra Mack & Mary Vlahakis



Chloe Dunstan, Bob King
& Keith Odium



Sonia Coorey &
Marjorie Fitz-Gerald OAM



Felicity Morgan



Helen Onopko &
Lydia Laube



Table Decoration
Donated by Jen Dunstan

IAF acknowledged the support of Co-Opera by presenting Brian Chatterton OAM, General Manager of Co-opera, Bev Friling, President of Friends of Co-Opera and Helen Simpson, Co-Opera’s Tour Director with bottles of IAF wine.

Thank you to all who joined us and helped us make it such a memorable occasion.



Photos of all events can be viewed at www.iafoundation.com



IAF NOW ON FACEBOOK

In September 2017 IAF started a Face Book Page to increase the opportunities to communicate with our members in real time and also to give YOU the opportunity to comment on IAF. We have been posting our events on our page so you can plan your diary ahead and you can write a comment (post) on our page about an event you have attended. Join Facebook, www.facebook.com then Search for **Independent Arts Foundation SA-Inc**. On that page choose to “Like” the page. Once you have “liked” the page you can then choose to “follow” posts we send from our home page. Facebook allows you to “share” these posts with your group of friends. Once you click on “share” this will automatically be on your friends’ page, giving a further opportunity for more people to “like” our page. **Please note that IAF is new to FB, and we are still learning ways to maximise our exposure to the “arts” community. If you can help us to reach more potential members, or even attendees at our functions, our goals to raise more money for the Arts will be made easier.** From 28/9 – 26/12/17 IAF Facebook has stabilised, with an increasing trend of followers of just over 80. Thank you to everyone who encourages the use of Facebook to widen our appeal and to our membership.

Merry Canavan
IAF Face Book Manager

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 Phone: 0457 857 385
 Website: www.iafoundation.com

“All monies raised go to support the Arts in South Australia”

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Carlew Youth Arts	Skye Cellars
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