

THE INDEPENDENT ARTS
IAF
FOUNDATION (S.A.) INC.
Supporting emerging South Australian artists since 1991

NEWSLETTER

JUNE 2020

Patron: Diana Laidlaw AM



Lachlan Barnett – 2020 Neil Curnow Award recipient

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From your Board Members

John Holmes: Chair

Like you, in this coronavirus time, I have had fewer social commitments than usual, but do have good health, an income, a home, garden, beautiful streets and parks to walk. Most of our Arts communities are not as fortunate as we – they have no jobs, no performances or exhibitions, and have little opportunity to apply for government assistance.



How are our artists surviving? What can we do to 'kick-start' them? How many IAF Grants are we able to offer?

The Board has been considering these issues. When emerging artists see their way clear to plan for the future we aim to move quickly and solidly to support them.

We are extremely anxious to start our regular events, but only when we feel confident that, as the organisers of these events, we are doing so with the full confidence that our Members and friends are in a healthy and safe environment.

Similarly, the AGM will occur when, and in a manner, that is appropriate. We prefer a face-to-face meeting with you. It may well be that we hold the AGM later in the year to precede a Literary Club gathering.

Meanwhile, Jen Dunstan has been wonderfully active in emailing us with the many online local and international arts events. Thank you, Jen!

This Newsletter is a little earlier than usual, but it is our way of keeping in touch with you all. It is a large Newsletter, with a wide range of Awardee, Member and Sponsor contributors. I hope that you enjoy the read!

Helen Onopko: From the Archive – 30 years to celebrate in 2021!



The IAF was formed out of the Australian Elizabethan Theatre Trust in November 1991. The Theatre Trust had operated since 1954, and its South Australian Archive collection resides at the State Library of South Australia.

History *does* repeat itself! In her speech at the 20th birthday celebration of the IAF in 2011, held at the Adelaide Town Hall, our Founder Jessica Dames AM said:

“With all the tragedies happening on our beautiful and fragile planet, the IAF and other like organizations, with members who dedicate time and effort, helping artists achieve their potential, is uplifting, inspirational and immensely civilizing.

To our Independent Arts Foundation members - you make it all worthwhile. Happy 20th Anniversary! And to also acknowledge the sad passing of our dear friend Kym Bonython, who as you know was our patron for many years.”

Today, we find ourselves yet again in a global health and economic crisis and mourn the loss of our Patron for many years, Frank Ford. But our mission continues, and the contributions of our members to assist emerging artists remains – as Jessica said – *immensely civilizing*.

The IAF will be 30 next year - November 2021. This period of “lockdown” has declared many things to the world, not the least of which how important the Arts is to national culture and global relationships. November 2021 will likely still see the curtain rising on global activities and we plan for IAF to be revitalised and full of vim for our 30th birthday celebrations. If you have ideas for the ways in which we might celebrate this important occasion, please send them to John Holmes or Jen Dunstan, and your help on a Birthday Committee for this purpose would be very welcome.

Chloe Dunstan: Looking at the Bright Side of Going Dark



The Arts, like many industries, have suffered during the COVID-19 crisis. Many events and festivals have been cancelled or at best postponed, not only due to social distancing, but travel restrictions preventing headline artists entering the state. The sudden halt of events made us thankful for all the Festival and Fringe bring to our community and how lucky we were to enjoy an entire month of festivities. Every day we see restrictions easing, although, it is still unclear as to when it will be viable for venues and artists to perform again to regular audiences.

However, not all hope is lost. Throughout the uncertainty, communities have fostered hope and strength for a better world after the crisis. Seemingly mundane activities such as getting coffee with friends or seeing the local theatre company perform at the local theatre, will be extraordinary events. The value of a thriving Arts Industry will be appreciated, not only for its economic contribution to the state, but its importance to society's enjoyment and mental health.



As the Marketing Manager of Thebarton Theatre and Holden Street Theatres, I feel very grateful to remain employed during this crisis. Both venues have been working to develop a stronger future and keep the Arts community connected.

Holden Street Theatres have been using this time to maintain the venue with some tender love and care while developing strategies for a stronger future. Travel restrictions may encourage patrons to focus on local talent, increasing the support of SA Artists and fostering the values of the IAF. In HST's 18th birthday year, HST look forward to cultivating this opportunity for local artists and providing a stage for artists to present the work that this time has enabled them to develop. HST offered their venue to performers who need a space away from their isolation location. Many companies have used their resources and technology to ensure Arts Industry's value is not lost. The IAF hope you have been enjoying the weekly updates of what is virtually on offer. HST announced their first post-COVID programme, *An Evening With...*, and within 5 hours of tickets going on-sale, 4 of the 5 shows sold out. This demonstrates that people are ready and excited to get back to live theatre. After this enthusiastic response, HST hope to announce more socially distanced live performance events soon.



Thebarton Theatre has had the opportunity to research the building's history. Thebby has been an SA icon since 1928, and the Directors aim to ensure that no part of its heritage is lost. Unfortunately, few records remain from 1928-81. Many remember the wrestling, movies and Adelaide Festival events that brought local communities together. If you have any memories from these glorious years at Thebby, please send them in to marketing@thebartontheatre.com.au to ensure no part of their history is lost.

As our venues, concert halls and galleries begin to reopen, as our diaries fill, we may begin to miss this time in isolation. Hopefully, we will value the importance of every conversation, purchase and donation as we understand the value they contribute to our lives and communities. Until we mingle in a foyer together once more, thank you for keeping the IAF strong and supported.

David McClay: IAF Group Small Grants Application



Earlier this year before the impact of the Corona virus the IAF was approached by SAYarts (South Australian Youth Arts). SAYarts wanted to see if the IAF could support their production of *I Still Have No Friends* in a tour to London where they had been invited to perform at the International Youth Arts Festival.

Their initial enquiry was whether they could submit



multiple separate applications (one for each cast member). The IAF Board discussed this request at their next Board meeting and agreed to conduct a trial of a group application (with a maximum grant of \$5,000). SAYarts submitted a group application and the group process was judged to have worked well.

SAYarts' application for IAF Small Grant Group funding had considerable artistic and cultural merit. The company had been invited to perform at the prestigious International Youth Arts Festival in London in July 2020. Since 2015, SAYarts' On The Fringe ensemble (who devised and performed *I Still Have No Friends* in 2017/2018) had devised and presented professional level, critically acclaimed, award winning original theatre productions.

This was a wonderful opportunity for young South Australian artists to showcase their work on an international stage. Overall, 13 young performers and four artistic support staff had been earmarked to embark on this exciting project. Each member of the production would benefit greatly from this experience. Referees stated the team at SAYarts create exceptional work through youth-led processes. SAYarts ensure that their students have high degree of input and control over their devised work. Because their productions are facilitated by talented industry professionals the work the young people produce is authentic, topical and of a high standard. Many of Adelaide's future creatives are being nurtured at SAYarts – and this unique opportunity would cement their place in the South Australian arts landscape.

This project was seen as a benefit to the young people of the Company, the professional artists in SAYarts, the youth arts sector in Adelaide, and the State of South Australia. South Australia punches above its weight at festivals such as Edinburgh Fringe, and in the youth arts sector with works for young people by Slingsby, Patch Theatre and Windmill. Being invited to be the first Australian youth company at this curated festival builds on South Australia's reputation of expertise in the youth arts sector and signals that the next generation of creative arts practitioners are worthy of attention and (increasingly scarce) funding.

The funding sought from IAF was very important to the financial arrangements of the tour. Funding from IAF would be used by SAYarts to cover some of the major costs associated with taking this show to London such as meeting the cost of accommodation for 13 young people and 4 adults in London. A considerable amount of the tour is being self-funded by SAYarts.

SAYarts group application was approved and they were informed. Unfortunately, the very next day SAYarts found out the festival in London had been cancelled. The IAF grant has been put on hold and will be available to SAYarts if and when the Festival is rescheduled.

This is what our 'Grants website page' looks like – www.iafoundation.org.au



**Home-About-Grant Guidelines-Grant Application Form-Past Recipients
Contact Us-Support Us**

Jen Dunstan: The Show Must Go On



Since March the familiar experience of visiting a theatre, cinema, restaurant or gallery changed. These experiences, outings that we often take for granted were abruptly halted. The best seat in the house was no longer in a theatre but in our living rooms and our kitchen coffee machines went into overdrive to keep up with the in-house demand.

Thanks to the creative foresight of the arts community and the brilliance of technology the doors to virtual, at home entertainment were opened. The arts community around the world found a way to connect patron and performer and we are grateful for their gusto to enable the 'show to go on'. During this time we also adapted and our own, 'IAF at Home' was created with the aim of passing on links, via regular

emails, to a selection of international, national and local theatre, music, dance and exhibitions to IAF members. I do hope the links to various productions helped fill that sudden void created by the postponement of our monthly film and literary gatherings.

I would like to thank all those groups who cleverly adapted their programmes to be enjoyed from the safety of our homes. Thanks to Recitals Australia, Foyer Fridays at Woodville Town Hall, Adelaide Fringe View, Adelaide Festival Centre, At Home with Kate Ceberano, Thebarton Theatre, APIA Concerts, National Theatre - London, Shakespeare's Globe, the many West End and other UK concert links, Radio Canada and closer to home, Nexus Arts. Many thanks to all those IAF members who sent in messages of appreciation and for your excellent suggestions.

Please continue to tune into these links or be inspired to search for others as we wait for venues to reopen. Artists will need all the support we can muster as they slowly return to work. As many artists work from gig to gig, often supported by a second job in the greatly affected hospitality industry, finances are looking particularly grim for some and now is certainly a good time to help us help them get back on their feet. Please join us when we return to our

monthly gatherings and other future special events as your attendance helps us support South Australian artists of all genres.

Since March our lifestyles have changed and we have adapted accordingly. Thank you for your continued support, always remembering 'the show must go on'.

Bravo!

Mary Odlum: Treasurer



We are fast approaching the end of the Financial Year 2019 to 2020 and I am pleased to report that the IAF is in a strong financial position. A full financial report will be prepared after 30th June 2020 and presented at an AGM when we are able to hold one.

Membership numbers have dropped but this was expected with the majority of Mid North members not renewing as their Film Club has now separated from IAF. However, many local members continued to renew

their memberships with quite a few adding a donation to their membership payment. There was also an increase in members taking advantage of our five year membership deal where you pay the equivalent of four years and get one year free!

Due to Covid-19, the IAF did not give any small grant awards in the period January to June 2020, postponing any applications received in April for small grants for consideration in October. It is hoped by then young and emerging artists will be able to resume their projects and dreams and IAF will be ready to support them! The South Australian Screen Awards of which IAF is a sponsor of the Emerging Producer's award was also not given due to Covid-19.

Looking back over the years, some of IAF's most successful and popular fundraisers have been through selling tickets to the Cabaret Variety Gala Festival show, Christmas parties generously hosted at the home of Marjorie Fitzgerald OAM, an afternoon with Mem Fox and the Book Lovers' breakfasts held at Government house to launch the start of Writers' Week. Sadly, this event got too expensive to run due in part to the funding from Arts SA for the marquees finishing, but I know many members remember the Book Lovers' breakfast with fondness. The last Book Lovers' breakfast was held in 2014. We are of course indebted to the generous bequest established in 2005 of the late Neil Curnow (passionate actor, director and teacher), from which a \$10,000 grant is awarded each year to an emerging artist to undertake further study or an internship at a recognised institution. We acknowledge the Helpmann Academy for their continued support in being the administrators of this award.

IAF has also been fortunate to have received considerable State government support via the Office for the Ageing (SA) for its Senior Arts Project during the years 2013 to 2017 resulting in the report 'Boomers or Bust: Older audiences, arts & entertainment' prepared by Vincent Burke Consultancy Services. A copy of the full report and be found on the IAF website

<http://www.iafoundation.org.au/publications/>

We do hope after Covid-19 restrictions are all lifted and it is safe to do so that we can help get members back to the theatre and to our regular film and literary evenings.

Cheryl Appelkamp de Valenzuela: Chair, Literary Club



I hope this finds you all well and in good spirits despite the interruption to normal life caused by COVID-19. As with all other group activities, the Literary Club has been in hiatus since March, but our sponsor, *Wakefield Press*, continues to operate, albeit in a different way, and Michael Bollen, its publisher, has sent me the following information about its activities.

"Here at Wakefield Press we have stayed

very busy through the pandemic so far, with some staff working in the office, others remotely. While we miss all the IAF smiling faces at literary events, we have been thrilled to be involved in numerous virtual events. The City of Marion 'Library Through the Lens' program, in particular, has allowed several of our authors to discuss their books with viewers far and wide. With the local world, at least, starting to open up safely (fingers crossed), we are looking forward also to hosting busy events where humans can be present in person! We have a terrific program of books in the works for this year and beyond. We have our cellar door little shop still open Monday to Friday here at 16 Rose Street, Mile End, just on the western edge of the parklands. IAF members can get 20 per cent off their purchases here simply by saying those magic letters I.A.F. at reception. Or for home delivery you can also get 20 per cent off at our website www.wakefieldpress.com.au by inserting the code IAF in the gift code section at the checkout.

To keep up to date with all our news, reviews, events and special offers, you can subscribe to our newsletter, the Wakefield Weekly. Just email Maddy Sexton at maddy@wakefieldpress.com.au, give us a call on 83524455, or look for the subscribe section on our website's front page."



Wakefield Press

We love good stories and publish beautiful books.

The *Public Schools Club* has also continued to operate in a limited manner, with its pop-up café open from Monday to Saturday until 2.30 p.m., so you might like to pop in for a light lunch or coffee on their newly built terrace. The restaurant chef is looking forward to catering for events again, with the permission to accommodate up to eighty people coming into effect soon and with the Club being able to use various rooms for this purpose.

We look forward to seeing you again at the Literary Club, when it is safe to do so!

IAF Award and Grant recipients

Lachlan Barnett – \$10000 Neil Curnow Award Recipient

.... is pulling the strings to a dream career!

As a proud queer, Indigenous emerging theatre maker, Lachlan Barnett is on a quest to carve out a space for kids like him.

27 May 2020 by [Mahalia Tanner](#)

The Adelaide Review is a media partner of Helpmann Academy and the following article is included with the permission of the Academy

The Flinders University Acting graduate was presented with Helpmann Academy's Neil Curnow Award (presented in partnership with the Independent Arts Foundation) at the end of 2019 with the aim of travelling to Cornwall in January 2020 to undergo a seven-week course at the Curious School of Puppetry. Luckily Lachlan was able to complete the trip before COVID-19 restrictions came into effect, training under some of the world's best puppeteers in a life changing experience.

Lachlan's teachers included the puppetry masterminds behind *War Horse*, *Star Wars*, *Labyrinth* and *The Dark Crystal* – the very shows that ignited Lachlan's love of puppetry at a young age. "I remember, as a weird little boy of 9, being shown an old VHS of Jim Henson's *The Dark Crystal* at my Auntie's house. As soon as I saw those Skeksis (reptilian bird-like puppets) gathering in the Sacred Chamber in the opening sequence, I was bewitched. I had to know how they worked, but I also wanted to believe that they were real living beings," Barnett says. "I think that's where my fascination with puppetry lies – the puzzle of working out the mechanics behind the puppeteer's magic in tension with a complete surrender to the existence of their imagined characters. In Cornwall I met the man who designed those puppets, Brian Froud. I guess you could say it was a full circle moment."



During the day, Lachlan was taught a range of techniques and puppet types, with a focus on the key aspects of performance, including components of rhythm, atmospheric impulse, scale and perspective, movement and character. In the evening he attended theatre shows, presentations, discussion and networking opportunities. His biggest takeaway at the end of it all? To trust himself.

“I learnt how to use a marionette and how Henson puppeteers work on set. I puppeteered everything from a plastic bag to a 10-metre whale,” says Bennett. “But the biggest lesson was that it was all in me to begin with. You know that thing that you’ve always admired from a distance and wished your parents forced you to learn as a kid? You can do it. Pick it up, have a go. There are no limits.”

Back on home soil, Lachlan has already scored a gig as a puppeteer with leading Adelaide youth theatre organisation, Windmill Theatre Company. Combined with his continuing association with ActNow Theatre as one of their artists – this makes Lachlan well placed to be a representative for young people. A role he takes very seriously.



“As a gay skinny red head with a confusing heritage, my teen years were unsurprisingly dramatic. I yearned for a place to be me and to relax and just have fun. When I’m working with young Indigenous or Queer kids and I see that point where they forget their otherness and just belong and let go, I rejoice. Kid’s don’t just deserve that, they need that,” says Barnett. “My drive is to make a world that is a little bit more fun and a whole lot more inclusive. No one should feel like a freak. Art is great at preventing that.”

Keen to put his new skills to use, Lachlan is currently brewing up an exciting project while isolating with the rest of the country. A new friend is being

constructed for him by props maker Marshall Tearle (*Mortal Combat, Escape from Pretoria, I Am Mother*), who he hopes to debut very soon.

“She’s a Koala named Flora and she is excited to meet you all in a possible web series coming later this year. So, I guess, watch this space? She will be ready to cause a whole lot of trouble very, very soon...”

And in the meantime Lachlan is dreaming big about the future of puppets in Australian art. “I want to see the artform on our main stages and on Australian screens. Puppetry creates one collective theatrical experience, where the consumer is just as active as the artist themselves. I think it is the most exciting storytelling medium I can think of. I want to create work that does this for all audiences. Why let kids have all the fun?”

Ellese McLindin & Josh Maloney

From Karen Forde, Exhibition curator and Tutti Arts support worker. *All photos by Emmaline Zanelli*

I write to thank the Independent Arts Foundation for their support of Ellese McLindin’s solo exhibition *Strong*. The exhibition took place at the Royal Adelaide Hospital as part of the Centre for Creative Health’s emerging artist program from December 2019 to February 2020.

Ellese’s work explored notions of strength in all its forms, from strong people to strong buildings to strong emotions.



(left) Ellese McLindin with her artwork 'Under the Sea' in the background



'Boxes and Owls', ink and pen on paper, mat board

She created works on paper using ink and pen, framed in matching frames. This consistency presented a strong aesthetic and further emphasised the concept of *Strong*. This experience really allowed Ellese to see what she is capable of creating and gave her insight into preparing for a

solo exhibition. It also gave her the opportunity to make curatorial decisions with support from Tutti Arts worker Karen Forde who curated the exhibition. 'Strong' was well received by the public with several of the pieces selling. When asked how selling her artwork made her feel Ellese replied "Proud! Happy!"

Ellese and her exhibition were also featured in an article in The Sunday Mail. As her first solo exhibition, *Strong*, plays a vital role in her development as an artist and represents an important milestone for Ellese. While Tutti supports all their artists a solo exhibition is a huge undertaking and cannot be done without additional funding. The IAF grant was essential in allowing Ellese to pursue the opportunity to have a solo exhibition and present a cohesive, professional body of work.

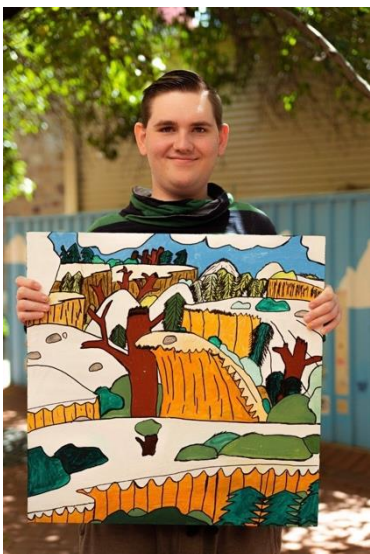


'Sport', ink and pen on paper, mat board

Josh Maloney

From: Ellen Schlobohm, Exhibition Curator and Tutti Arts worker. *All photos by Emmaline Zanelli*

I write to thank the Independent Arts Foundation for their support of Josh Maloney's solo exhibition *Greetings from...* The exhibition was held at Dentons Fisher Jeffries in the Adelaide CBD, as part of the 2020 Adelaide Fringe.



The exhibition explored the notion of place through vibrant and energetic landscapes, taking viewers on a wild journey across places both real and imagined. Josh's bold use of color and graphic black outlines created works with a strong aesthetic that clearly showed Josh's love of vintage animation. His work strongly resonated with people with all but two of the fourteen works selling on opening night. The opening itself was very well attended and the exhibition was later featured on the front page of the Westside Messenger with a follow up article inside.

'The Snow'

When asked if he'd like to have a solo exhibition again he said: 'Another exhibition? Yes!'

The financial support Josh received from the IAF was vital in supporting this exhibition and allowing Josh the opportunity to present as a solo artist. The grant assisted with the cost of materials and frames for the artworks as well as enabling Josh to have the work professionally documented by photographer Emmaline Zanelli. This exhibition allowed Josh to experience what it is like to create a complete body of work exploring a single theme. He was able to work with support from Tutti Arts staff to further his ideas and present them in a professional manner. Curated by Tutti Arts worker Ellen Schlobohm, *Greetings*

from... presented a cohesive body of work which touched on the different elements of Josh's artistic style and proved a delight for the eyes.



'The land of the great forest', acrylic and paint pen on board, 135cm x 60cm.



'The City at Sunset', 2019, acrylic and paint pen on paper, 50cm x 40cm.

Ashton Boyd – BAY the artist

About the artist.

Ashton Boyd, whose artist name is BAY, is a Tongan/Australian artist, who has been practicing professionally for 4 years regularly exhibiting in Adelaide and interstate.

Her work is inspired by both her Tongan ancestry and mental health. She has developed a strong recognisable abstract style and donates a portion of sales to Headspace Australia.

Her artwork has been featured on the packaging of Madame Flavour Tea and named as a finalist in various art prizes including the Advertiser Contemporary Art Prize and the Korea Australia Art Prize in Sydney.



About the Exhibition – ‘Kupesi in Colour’

Last year I was awarded an artist residency at Nexus Arts. This included a 12-week residency where I was able to research, develop and create a significant body of new work towards an exhibition during the Adelaide Fringe 2020.

I am so grateful to have had the financial support of the Independent Arts Foundation to pursue this valuable opportunity. The residency was a significant milestone in my career and it would not have been possible without the IAF Small Grants for Young and Emerging Artists fund. The exhibition Kupesi in Colour came at an important time in my personal and professional development, having recently returned from a trip to Tonga.

It was a particularly important journey for me, as I didn't know I was Tongan growing up. I travelled to one of the very remote outer islands my family originated from and learnt much more about my heritage. I learnt much more about traditional Tongan art known as 'Kupesi' and it was these traditional arts that inspired my latest body of work.

The process of making Tapa cloth (Tongan barkcloth) and the use of Kupesi to decorate them, led me to question the stories behind the designs I saw. Sadly, the meanings behind the Kupesi are slowly being forgotten with each generation.



Kupesi are bold geometric patterns and symbols carved into a wooden block. Tapa cloth (traditional barkcloth) is then placed over the top of the carving and rubbed over with mangrove ink. This process is then repeated until the cloth is covered with the pattern.

My exhibition in March this year was a chance to celebrate and raise awareness around Tongan art. By taking traditional ideas and meaningful symbols and mixing them with contemporary materials.

I created four new Kupesi designs inspired by my seafaring ancestors and these were used throughout my recent exhibition on different mediums.

The first 4 pieces were conceptual works, inspired by individual Kupesi symbols, I wanted to break down patterns into their individual elements. I showcased these using glittering perspex, framed over Tongan Tapa cloth brought home with me from Tonga last year. The juxtaposition of traditional element and contemporary materials is used to reflect the conflicting themes of heritage and identity, consistent throughout this exhibition and my practice.

The centre point of the exhibition was the large painted wooden carving, a modern Kupesi block, designed using a pattern I developed. Viewers were encouraged to interact by taking a rubbing using crayons and paper provided and contribute to a large communal artwork on the wall. It was crucial to have this interactive element as part of the exhibition as the process of making Tapa cloth in Tonga is a communal activity.

In the final four paintings in the exhibition, I use repetitive patterns in the background and abstract painting in the foreground. This contrast of structure with the abstract, of traditional and modern, suggest a way in which my ancestry and individuality might find harmony with each other.



Finally, 3 tonnes of sand was installed to cover the floor space. It was important that the exhibition was completely immersive, and had a strong connection to the Tongan islands. By standing in the sand (shoes were optional!) I removed a layer of

hesitation often felt with exhibition spaces, and I loved that how connective that medium became. Walking in the sand and viewing or interacting with the exhibition became a shared experience that I wasn't expecting. I really loved how that part developed, as Tongan community culture is very strong. Seeing footprints in the sand was also a reminder of my own journey, where I've been and where I may be headed.

Thank you.

Supporters/Donors – Thank You

From Jen Dunstan:

Gift Donors to our various events are hugely appreciated, and we thank:

Ambra Liqueurs
Jill Argent
Grace Bawden
Peter Brown
Christine Courtney
Jessica & Jo Dames
Dunstan Family
Elaine Fardell
Helen & Grantley Gill
John Holmes
Marg Jude
Margaret Kellett
Bob King
Felicity Morgan
David McClay
Christine McMahon
Mary Odlum
Helen Onopko
Gwen Phillips
Clare Russ
Russell Starke OAM

From our Treasurer, Mary Odlum:

We gratefully acknowledge the donations to the Special Fundraising account received January to May 2020 from:

Ramona Adorjan
Ruth Banks
Patsy Bennett
Gavin Blake
Sonia Coorey
Jessica Dames AM
Beverley Dilena
Diana Evans
Elaine Fardell
Grantley & Helen Gill
David Gosnell
John Holmes
Nola Kenny
Sally & Colin Luke
Fred Mann
David McClay
Christopher & Wendy Moten
Anne Nicholls
Stephanie & Ranjit Ratnaike

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Membership entitles you to discounts to all IAF events.

Please continue to renew your membership and encourage your friends to join! Funds are raised through membership fees, regular and special events and tax-deductible donations.

DONATIONS: As the IAF is run by volunteers, all funds go to supporting young and emerging artists in South Australia.

If you would like to make a donation to the IAF at any time to help further our small grant awards and support young and emerging artists, please visit <https://www.trybooking.com/au/donate/smallgrants>,

You may make a donation using Electronic Funds Transfer (EFT) to the IAF Special Fundraising Account –
BSB 015310 Account Number: 376630772

When making a donation, please advise the IAF Treasurer: Mary Odlum treasurer@iafoundation.org.au or 0457 857 385

Mary is happy to any donations by phone 0457 857 385.

All donors will be recognised on the IAF website.

An absence of events due to Covid19 equals an absence of fundraising dollars therefore we would appreciate your donation more than ever.



*We subscribe to 5MBS
IAF events are advertised each day on Arts
Diary (when there are events!)*

The Trak – Adam Towill



The Trak has had its ups and downs across the course of its life, and its fair share of challenges. It has overcome a change of ownership from tired management in the 1980s, the introduction of direct competition to its market niche in the 1990s, the ease of access to international and special interest film through internet communications developments and the retirement of its most prominent owner in the 2000s, the introduction of digital projection in 2013, and

finally, a rescue from closure in 2019. And now in 2020, the Trak is navigating a very challenging time for the arts and entertainment industry, and a truly unprecedented time for Australian cinema.

Less than a year after being pulled out of closure, we never thought we would be facing something like this – a situation that has the potential to put us right back where we started, or even to close the doors for good.

When it was becoming apparent that a closure was imminent, we chose to look at it as an opportunity rather than allow it to become lost time. There were a number of renovations that we had wanted to complete prior to opening last year, but opening the doors was a priority at the time. Since then, having spent time with the venue, more ideas for changes and improvements have come to us. Additionally, a number of ongoing issues with the building and its various services have become evident, most of which would cause lengthy interruptions to operation to rectify, so the use of this time to do so is clearly advantageous. With all that in mind, we've prioritised work that strikes a balance between the most useful and effective for us, the most improvement to the overall feel of the venue, minimal expenditure to preserve what little we have remaining, and the most likely to require significant interruptions to operation.

Marcus Loew - a pioneering American cinema owner, and later the man behind the formation of Metro Goldwyn Mayer, understood that the overall experience of moviegoing was far more than just the picture on the screen. He

once famously said that people buy tickets to theatres, not movies. This is a principle that is with us every day, not only during the works that we've undertaken over the past three months, but throughout all that we do. It is the very reason we are here to begin with – to ensure that the Trak continues to remain a longstanding landmark of Adelaide's entertainment scene, with a commitment to providing our audiences with a quality cinema experience. As the time frames around the easing of restrictions were becoming clearer throughout March, June 1st emerged as the date that we would be permitted to reopen our doors. With this comes a number of protocols that must be followed, the most noteworthy being substantial restrictions upon how many people may be allowed in each theatre, which has the most potential to affect the viability of operations of venues like ours. It is not yet clear how long that venues will be required to operate under these conditions.

Outside of the restrictions being placed upon us, another challenge emerges – the availability of new release films to present. While South Australia is the first state to allow cinemas to reopen, it is also one of the smaller market shares in the country, and most interstate cinemas are not anticipated to open until mid-July. Further to that, cinemas in other countries around the world will continue to remain closed. As a result, studios and their local distributors are unwilling to release new material to such restricted markets, and rightfully so – huge amounts of work and expenditure go into the development and production of these films, and most rely heavily upon their theatrical releases to recoup these investments. It's primarily for this reason that June 1st has passed with only a small number of cinemas slowly returning to operation in South Australia, with the majority, including the Trak, anticipating a return closer to the end of this month, or very early next. Even then, this return to operation looks to be a lengthy and difficult one, with a true return to normalcy many months away and dependent upon the path that the rest of the country and world takes. When we do return, we, and every other similar venue, will need every bit of support you're able to give. Our future depends upon your patronage like always, but now more than ever before.



I was introduced to the IAF – Jill Argent

I was introduced to the IAF late 1990. My marriage was over and I was left wondering what to do with myself.

Friends took me to the Christmas celebration of the *Literary Club* at the Union Hotel on Waymouth St. The abundance of literary delights, poetry, books, good food and wine, and the friendship, bowled me over. I had found my tribe, I was hooked, and since then, the only time I have missed attending was when I was away on holidays. From the age of nine, I had private lessons, which required me to learn great tracts of poetry and plays, so that by the age of nineteen I had achieved two gold medals from the London Academy of Music and Dramatic Art, taking external examinations.



The literary nights were therefore a natural fit for me. On entering Teachers Training College, I decided naturally to specialise in drama. You would never have guessed that!! Part of the training was film making, which fascinated me, and spoilt my viewing of movies for a long time, as I spent the time analysing and predicting the techniques they would use.

So we come to the extra bonus of being in the IAF. There was a *movie and dinner club*. My favourite time was of course at the fabulous Trak, with wonderful art house movies. We had exclusive use on a Monday night of the little restaurant Jets in Burnside Village run by Michael, one of the sons of the Cohen family, who owned the village. It was always a rowdy movie quiz night and enabled us to discuss between tables the pros and cons of the movie we had just seen.

Frank Ford recommended me for Board membership, which I was honoured and delighted to do. Unfortunately, I am heavily involved at Carrick Hill, so I am now on a sub-committee, to help when needed. In fact, Jen gave me the great title of CEO of raffles.

So please, when we get back into the swing of things please understand the pressure that I am under to sell A LOT of tickets.

In conclusion, I have LOVED being a member of the IAF for over twenty years. My Tribe.

A thank you – Felicity Morgan

Dear Jen

I just want to thank you for the marvellous and ongoing information emails you've been sending out to members of IAF since the Covid19 lock-down.

They have been very informative and detailed. I have used the links you've provided to many on-line offerings in the arts; ones I probably wouldn't have known about were it not for your impressive sweep of what's available and how to access them.

I've been a member of IAF for many years (and on the Board for some years) and I congratulate you on your dedication to members in keeping us informed and up-to-date in this very unusual time.

Greatly appreciated and many thanks - Felicity Morgan

Life-long fitness – Susan Bardy (PhD, IAF Member for 20 years)

Is it really possible?

6am on a hot December morning in 2019. I am stepping out around Kensington oval, all alone.

“Good morning – we are real warriors,” says the pleasant blond woman as she overtakes me. I do have company! As I sweat out another lap, the title of a fighter fits the bill. Yet fitness has never been a battle for me for over the last 30 years. That is when fitness became a life style – in 1984. It was not a dream, it happened.

I was a 51-year-old nurse, working full time, living a work life without any exercise component. Taking the decision to change came with a little help. That was the year when the Adelaide Institute of Fitness and Research ran a project for a thousand participants addressing lifelong fitness; just what I was looking for. I quickly enrolled in what was called ‘Adelaide 1000’.



Scientists and doctors at the Institute followed one up for 4 years with regular checks of health, diet and exercise pattern. There were prescribed activities consisting of twice-weekly gym sessions including walking and running. The other regular contact was completing a questionnaire every 3 months that addressed all activities and diet. The rest was up to each participant. I had a goal to follow the recommended tasks, and I was happy. I had never run in my life or played any sport. I regularly made it my business to do what I was suggested to do. I took to the running aspect of the program and became addicted to it, gave up smoking, changed my diet and kept exercising and running. Never was it difficult. I loved it.

Beside fulltime shift work I found time for the classes and extra running stints. Feeling fitter I went and joined a runners’ group who convinced me to train for a marathon. That is how it came to pass that 9 months later I ran a 4hrs 46min marathon and became a star pupil of the research program. And little did I know that I was hooked on running. Six years later I ran a 24hour Ultra Marathon in 125ks. However not everyone needs to run marathons to keep fit.

That was my choice! Becoming a regular exerciser can happen, provided you want to do it. Doing something similar is reasonably easy. All one needs is to want to be proud of one's body. It works. There are many ways to keeping fit. Whether it be a regular sporting activity, or just short walks each day, you can do it if you really want to. Even people with some health problems can become proud and fit exercisers.

I am now 86 years of age, not running any more but walking up to 20km at least once a week. I love walking in the rain, the cold and in the wind.

Lifelong fitness? YES.

CCP – Gavin Blake, Director



**Centre for
Creative
Photography**

The Centre for Creative Photography is an independent photography school which was founded in Adelaide in May 1997. It is a private Registered Training Organisation offering a range

of workshops, bespoke workshops and masterclasses along with a Certificate IV and Diploma in Photography and Photo imaging. It is not government funded but follows a Fee for Service model. In this time of COVID-19 the CCP scrambled to move every class online and succeeded with the first online assessments happening via ZOOM in mid-March. Being a small organisation, the CCP has been able to quickly co-ordinate the recording of every subject lecture to enable online as well as its usual face to face delivery with South Australia now beginning to slowly reopen.



'Subverted Landscapes' by Geoff Borg



'Navigators by Night' - Bec Joannou

Down memory lane – Beverly Dilena, Life Member



Beverly Dilena

One of my first memories of my involvement with the IAF is being invited by Susan Freeman to attend the Literary Club, which she had just set up for the newly formed foundation, in the Chesser Cellars' basement. She had arranged a guest speaker, the Chesser Caon brothers would supply finger food and wine and we would all have a wonderful time together, listening to the speaker, answering quiz questions and writing poetry on a theme she had chosen for the evening, and at the same time, raise money for The Arts in SA. She was not mistaken. It was an absorbing evening. I was hooked along with many others. The club flourished under her

direction until 1998 when we lost the venue and Sue moved her talents to the then active, IAF Special Events Committee.

All was not lost. After a brief interlude of meetings at Carrick Hill with Margot Ludowici as convenor, the Literary Club was resurrected by Cheryl Appelkamp (now Appelkamp de Valenzuela) and an exciting sponsorship from Michael Bollen's Wakefield Press.



It has survived multiple changes of venue over time and continues to flourish to this day. We are indeed fortunate to have these and many other dedicated members working tirelessly for the success of IAF and The Arts in South Australia.

Susan Freeman

The following tribute by Beverley Vaughan, an IAF member, barrister, actor and prolific poetry writer, was written on Sue's final evening as convenor of the IAF Literary Club at Chesser Cellars. Both he and Sue are now deceased.

It is hard to remember when, what seems so long ago,
The news was on the city vines the city had a new show.
Tendrils set up networks so the word could spread so wide,
The cellar club was going, to enhance the city's pride!
The fair petite, the dynamo with class, the flame for moths to singe,
The public flocks in droves and brooks no culture cringe.
A hostess with a salon, the literati to embrace,
Who asks the monthly speakers to forsake mammon for her smiling
face.
For nine exciting years that oft seem merely days,
We succumbed to the lovely Susan and all her gracious ways.
The long road has been trodden and the journey now is o'er,
But the club of joy she gave us we'll remember evermore.
Thank you from the stalwarts, thank you from the new,
Thank you from the city and the hills that define our view.
Thank you for the friendships that you have put in place,
Thank you dearest Susan, you set a cracking pace.

Beverley ST Vaughan, Adelaide 30/6/1998.

'Patience' – Russell Starke OAM, Life Member

Beams of late afternoon sunlight
caught dust motes adrift in still air.
Near the High Altar in the shadows,
a woman slowly, carefully, quietly
arranged pale flowers in a tall vase.

Anywhere, Somewhere, Here! I needed calm, stillness.
Hard polished old pews, small candles
spiralling prayers, silence, absence.

Someone unknown had kindly left in the pew a little note, in a little envelope,
"For you stranger, from another stranger."

I was used to being alone.
Not lonely but the comfortable solitude of aloneness.
As a child one learns, has to learn,

to be self-sufficient, to observe
whilst remaining unnoticed.

She taught me those things very early.

“Stop here. Get down close, not so you disturb them, watch and be still.”

Every ant seemed purposeful, meeting,

touching briefly, scurrying from somewhere to somewhere, journeying with a plan.

Their paths, scratched away by my nuisance twigs, swiftly resumed as bigger
bossy ants collectively ran the edges, threatening the unknown.

In Solomontown someone had captured a full grown wedgetail eagle years before,
tethered now in a dusty tree-less public space on 3 Chain Road.

Wing feathers cut back, chained by one leg the bird endlessly walked a wide circle,
in that lumpy awkward way they have, head cocked to one side looking upward,
outward to “that little patch of blue men call the sky” like Oscar’s prisoner in
reading Gaol. She loved birds, fretted at the cruelty, envied their freedom, tried
with no success for his release.

“Look into his eyes. He isn’t seeing you. He is quite mad with grief, chained for no
reason, wanting only to weave the winds.”

At *The Cedars* once, “They are the Fingers of God,” she said to Hans. He smiled,
understood, nodded in pleasure.

She remembered always his acknowledgment of her mind and his, of White Gums
lifting into blue skies.

Years later when wild corellas nested at Botanic Gardens high in a huge White
Eucalypt above her ashes, I remembered his quiet grace, my Mother’s passionate
love of all wild things.

Both now adrift in all the drifts of dusts and starlight of Eternity.

And the little note?

One of the Aphorisms of Saint Teresa of Avila:

“Let nothing disturb thee.

Let nothing affright thee.

All things passeth away.

God alone Abideth

He who had God can

Want of nothing.

Patience Attaineth All Things

But God Alone Sufficeth.”

21 May 2020

Madeleine Blackwell – ‘A few words about ‘DAMAGE’



Mary Odlum at the donations desk with Madeleine, Sharon Cleary, Oksana Shendrik, Michelle Smith

Exactly six months ago the IAF hosted the sneak-peek preview of the locally made feature film

DAMAGE at The Trak Cinema centre. As the writer/ director of the film I spoke to an almost full cinema before the screening to thank them for coming and to prepare them for an unfinished film. It was a risky idea – people always say you must never show a film until it is complete, but DAMAGE is a crowd-funded film that’s been made over several years and the IAF were one of the first supporters to come on board. IAF board member, Jen Dunstan and I dreamed up this fundraising idea with the support of Adam Towill at the Trak Cinema centre.

Back in 2016 I approached the IAF for support and the late Frank Ford took great interest in the project. At that time I had no idea that it would take me so long to make it. I regret that Frank will not be with us to see the premiere, as he was so encouraging and always helpful to me. I have enjoyed creating links



within the Adelaide arts community and while I am not very good at social media we managed to get an almost full cinema at the screening that night, thanks to Jen Dunstan, Mary Odlum and the IAF connections. There was such a positive response to the film and besides raising funds it gave our team a boost to see it with an appreciative audience, to hear the laughter and feel the attention of the audience. It has inspired us to keep going. We have been working so hard for so long and we really enjoyed the experience of sharing this cut to a supportive audience and having a few drinks afterwards. We raised \$15,000 to proceed with sound. It was a wonderful night and thanks to everyone who donated. With the corona virus lock down we had to stop! The break gave us some well-earned rest time and some distance from the film, so when we came back to work we could see it with fresh eyes. We are now back at work.



Bravo to Madeleine Blackwell, Imelda Blackwell (Bourke) and the Production Team Tess Potiki, Mark Blackwell, Sharon Cleary, Oksana Shendrik, Tom Changarathil, Raphael Rivera

DAMAGE is a film that speaks to our times, it has been shot in Adelaide but it is about the world. Ali

drives a late-night shift using another man's taxi license. He relies on the GPS to find his way around in a city he doesn't know. His first passenger for the night is Esther, an old woman who settles into the back of the cab and forgets where she's going. She is afraid because she doesn't recognize the world anymore. Hostilities mark their journey but Ali refuses to be a scapegoat. What they have in common is their damage; she can't remember and he can't forget. But the road at night makes them realize that what they have in common is far greater than whatever sets them apart.

The two actors are Ali Al Jenabi, an Iraqi asylum seeker who has been in Australia for almost 20 years and performs for the very first time in DAMAGE and my wonderful mother, Imelda Bourke (Blackwell) who was a renowned jazz singer in the many thriving musical venues of Adelaide through the fifties to the seventies and plays her first major acting role on screen. Together they are magic.

I first imagined the lead actor of DAMAGE when I saw Ali Al Jenabi on stage at the Sydney Writers Festival. He was answering questions about his biography *The People Smuggler - The True Story of Ali Al Jenabi, the 'Oskar Schindler of Asia'* along with the author Robin de Crespigny. It takes a long time to make a film and finding a producer to support such a risky idea proved impossible, so initially I ended up producing it myself. Along the way I have had the invaluable support of a small, talented team of people, both professionals and amateurs who have invested their time and expertise to help the film progress. The fundraiser screening at the Trak last December was a milestone and we are now preparing to submit the film to the Adelaide Film Festival. Keep your fingers crossed! See you at the Premiere anyway! We are not that far away now.



If anyone feels they would like to donate and become a fellow traveller please do so via our website. <https://damagethemovie.net>

House of Sand – Charley Sanders

Charley Sanders won the 2012 Neil Curnow Award, and he continues to produce outstanding and innovative theatrical work.

“House of Sand have been making live performance work in and across a broad range of artforms and genres for five years in South Australia, as well as nationally and in NZ.

Our next work, and our most epic to date, is *That Was Friday*. We held the first development of *That Was Friday* in the before-times of January 2020, with a team of 15 artists from 6 countries and multiple Australian States, but we already knew it would exist at least partly in the digital space. Now, under the travel and social restrictions of COVID, we’re going to keep developing the work – this time entirely online. Created by a diverse international ensemble of artists with intimate personal relationships to transience, migration and displacement it uses live and digital moments of dance, episodic fictional scenes and autobiographical storytelling.

At the end of the development we’ll be holding and sharing for you a Zoom performance for of a play where the scenes are actually set on Zoom.

Your support will help to pay our amazing ensemble of nine artists – always important, this is more integral than ever now, when so many professional artists have lost all work for the foreseeable future.”



**To contribute: <https://australianculturalfund.org.au/projects/that-was-friday/> or e-mail company@houseofsand.org to request a donation form.