

## Message from the Director



Congratulations to FUMA affiliate Sasha Grbich who has won the 2022 [David Harold Tribe Sculpture Award](#) presented by Sydney College of the Arts for her work *Bat Alphabet 40°* (2022). We are also delighted to acknowledge McLaren Vale-based winery [Hither & Yon](#) who has teamed up with Flinders University in a new partnership that will support FUMA events going forward. In other news, structural changes at the University have seen FUMA move from the Office of Communication, Marketing and Engagement into the College of Humanities Arts and Social Sciences. Taking effect from June 1, the repositioning of FUMA will enhance joint opportunities for teaching, learning and research. Read on for more.

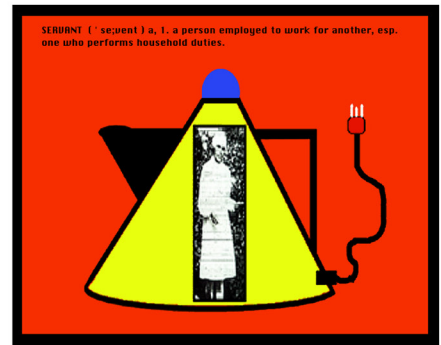
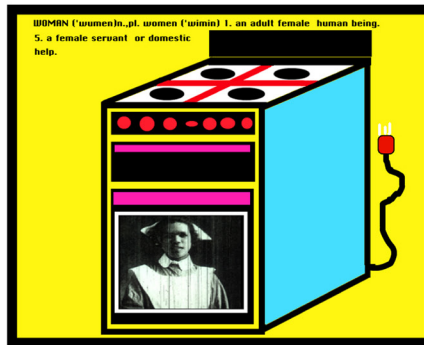
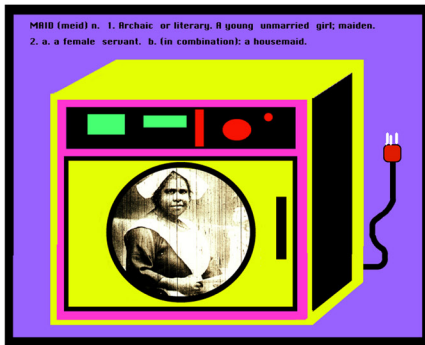
Warm regards,  
Fiona Salmon  
Director | Flinders University Museum of Art



Image: Sasha Grbich, *Bat Alphabet 40°*, 2022, photograph Document Photography.

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## Support our mission for change



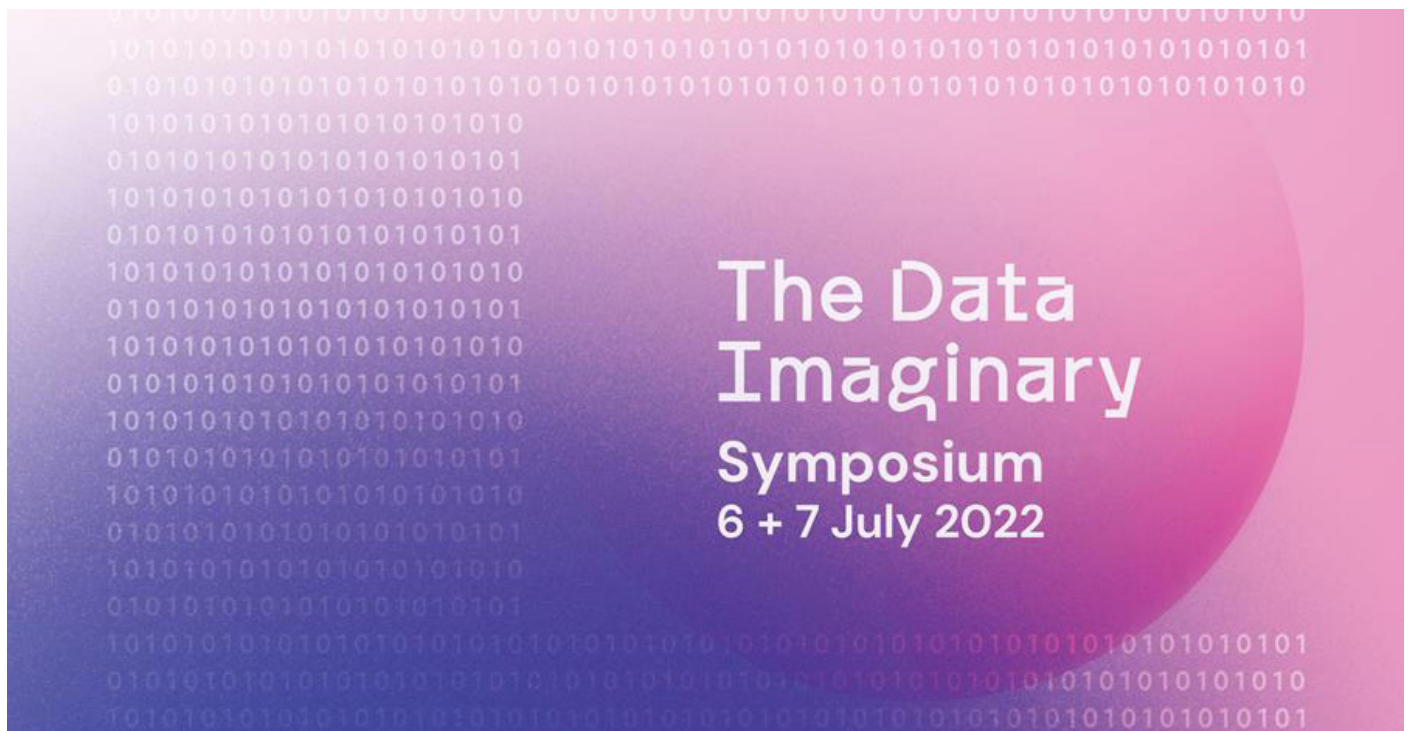
FUMA's nationally significant collection of Aboriginal and Torres Strait Islander art drives cultural learning and opens-up conversations that advance reconciliation. To build this collection for current and future generations of students and broader audiences we are currently seeking support to secure the final edition of Look Who's Calling The Kettle Black, a series of ten digitally rendered photographs by acclaimed experimental artists, r e a.

Learn more and make a tax-deductible [donation here](#).

Image: r e a, Look Who's Calling The Kettle Black, 1992, digital dye sublimation prints; ten images per edition 20cm x 25cm each © the artist

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## The Data Imaginary: Fears and Fantasies Symposium



Presented alongside [The Data Imaginary: Fears and Fantasies](#) exhibition currently on display at FUMA, this public facing, interdisciplinary symposium brings together artists, designers, creative arts researchers as well as professionals from the film, digital media, and data science sectors to explore the applications and effects of data, and how we can engage with data in critical, playful, empathetic, and empowered ways.

The program features a keynote address by [Tea Uglow](#) - Creative Director, Google Creative Lab, Sydney - and panel sessions with local, national, and international speakers, providing a timely opportunity to visualise and radically reimagine data's meaning, impacts, and potential.

The Data Imaginary Symposium is co-convened by Flinders University Museum of Art and Assemblage Centre for Creative Arts in partnership with Griffith University Art Museum, the Australian National University and University of New South Wales.

Find further information and event registration [here](#).

Co-convenors



FLINDERS UNIVERSITY  
MUSEUM OF ART



Flinders  
UNIVERSITY

Assemblage  
Centre for  
Creative Arts

Presenting partners



Australian Government  
Australia Council  
for the Arts  
*The Data Imaginary: Fears & Fantasies has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.*



Griffith UNIVERSITY  
Art Museum



Australian National University

School of Art and Design



UNSW  
SYDNEY

BLAKLASH  
creative

## Congratulations Dameeli Coates



Officially launched on 12 May, Dameeli's exhibition [internally disPLACEd: borders and belonging](#) was the culmination of a project enabled by the InSite\_First Nations Emerging Curator Program, a partnership between FUMA and Nexus Arts supported by Arts South Australia.

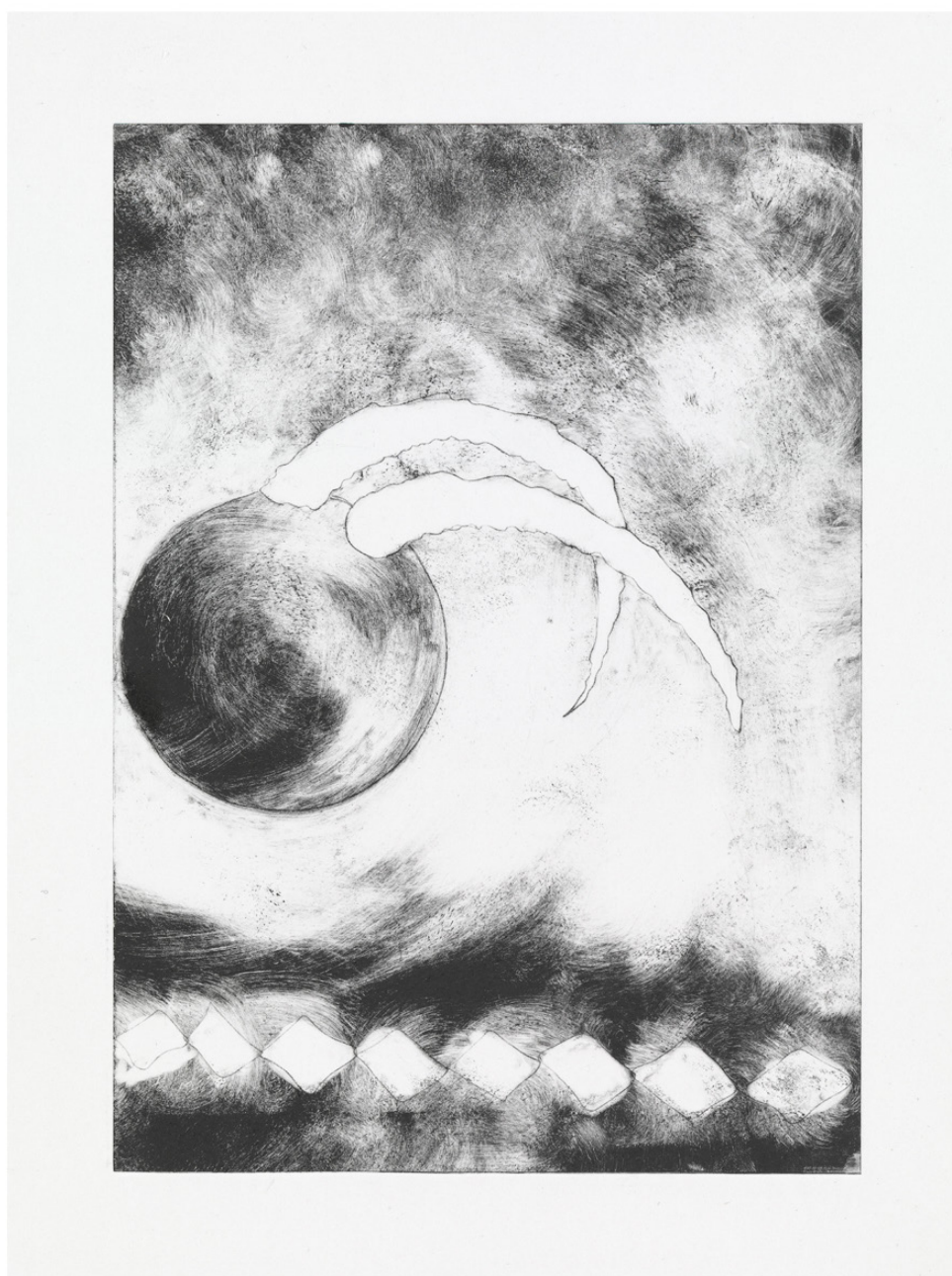


The exhibition – now closed but accessible [online](#) – considers the effects of dispersal, displacement and dispossession on Indigenous Australian lives and explores how connections to Country are being maintained through cultural practice. It features selected prints and paintings from the FUMA collections in conversation with works by James Tylor, Maria Randall, Elizabeth Flynn, and the curator herself.

Image: Dameeli Coates, internally disPLACEd: borders and belonging, installation view, Nexus Arts, 2022. Photograph Thomas McCammon.

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## Upcoming Exhibition | The Guildhouse Collections Project: After the Fall



In our forthcoming exhibition curated by Alice Clanachan, South Australian artists Elyas Alavi, Kate O'Boyle and Louise Haselton present new bodies of work inspired by the mythologies, subjects, and techniques of FUMA's European print collection dating from the 15th to the 20th centuries.

New works in sculpture, painting, video, and printmaking, are shown alongside more than 60 historical prints including woodcuts from the 15th century Nuremberg Chronicle, and impressions by European masters Francisco Goya, Käthe Kollwitz, William Blake, John Martin, Albrecht Dürer, Agostino Carracci and William Hogarth.

Taking its cue from the biblical Fall, where Adam and Eve are banished from the Garden of Eden, the exhibition reflects on themes of grief, faith, and end-times, and considers how artists respond to crises from the renaissance to contemporary times.

After the Fall is a [Flinders University Museum of Art](#) exhibition presented in partnership with [Guildhouse](#) and supported by Arts South Australia.

From 25 July – 16 September 2022

Image: Louise Haselton, Plate 2 from the series Chronicle, 2022, drypoint, plate tone, ink on paper, 29.5 x 20.5 cm (plate), 48.5 x 38.0 cm (sheet), photograph



Government of South Australia  
Arts South Australia

## Captain Adelaide Comes Clean





Captain Adelaide (1973) by Nigel Murray-Harvey is a significant painting that speaks to South Australian history. Acquired by Flinders University's Student Union in 1980, and now in FUMA's collection, it has been on long-term loan to the Adelaide Festival Centre since 2008.

The painting is a portrait of former Premier Don Dunstan who achieved an unprecedented series of cultural, social and political reforms during his terms in the late 1960s and 1970s. Dunstan is portrayed as the super-hero 'Captain Adelaide' in the painting, with a piping shrike on his chest (the bird featured on the South Australian government logo).

In April 2022 Captain Adelaide was checked and cleaned by Artlab Paintings Conservator Rita Constable, before going back on display in the Dunstan Playhouse foyer. Next time you're at the Dunstan Playhouse in the Adelaide Festival Centre, say hello to FUMA's 'Captain Adelaide'!

Image credit: Nigel Murray-Harvey (born 1938), Captain Adelaide, 1973, synthetic polymer paint on canvas, 159.0 x 129.0 cm (frame), Union Collection, Collection of Flinders University Museum of Art 5248, © the artist, image courtesy Artlab Australia.

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## TAKE 5: Francisco Goya (1746 - 1828)



FUMA's European Print Collection has been the subject of research for the 2022 Guildhouse Collections Project. Over 60 European prints from the FUMA collection will be exhibited in After the Fall, including nine works by Spanish artist Francisco Goya (1746-1828).

Explore FUMA's collection of Goya prints [here](#).

Image credit: Francisco Goya (1746-1828), Furious folly (Disparate furioso), plate 6 in the series Los Disparates (The Follies), c.1815-19, published 1864, Madrid, etching with burnished aquatint, ink on paper, 25.0 x 46.4 cm (plate), 32.0 x 48.9 cm (sheet), Collection of Flinders University Museum of Art 77

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