



## FLINDERS UNIVERSITY MUSEUM OF ART

It has been a rollicking start to 2023 with the launch of [\*Some Like It Hot\*](#), tour of [\*Bee-stung lips: Barbara Hanrahan, works on paper 1960 –1991\*](#) to Murray Bridge and Port Pirie regional galleries, and commencement of the academic year which has seen FUMA partner with three new topics in the delivery of collections-based teaching and learning while maintaining many existing relationships with academic programs across campus. FUMA also took the opportunity to review its structure following the resignation of staff last year and is delighted to announce the appointment of Lachlan Murray (Collections and Exhibitions Assistant) and Anna Fenech (Program Administrator) to the team. Finally, we are pleased to report on the success of our 2022 fundraising campaign enabling the acquisition of [\*Look Who's Calling The Kettle Black\*](#) by experimental artist r e a. **Read on for more.**

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### STAFF UPDATES



FUMA recently farewelled Alice Clanachan who was Collections Curator August 2021 – March 2023, covering Nic Brown during her parental leave. Alice has returned to the UK on a Harold Wright Scholarship to continue her research in the Prints and Drawings Department at the British Museum which was interrupted by the pandemic in 2020. We thank Alice for the insight, energy, and rigour she brought to her work at FUMA, and acknowledge in particular her vision for and delivery of [\*After the Fall\*](#).



We also say farewell to Lana Adams who will be finishing up with us shortly. Lana joined the team last year to fill a gap on the communications front. She has done a terrific job maintaining the website, managing EDMs and dealing with advertising. Her 'can do' attitude will be missed.

Meanwhile, FUMA welcomes new staff: **Lachlan Murray** (Collections and Exhibitions Assistant) and **Anna Fenech** (Program Administrator) who commenced this week.



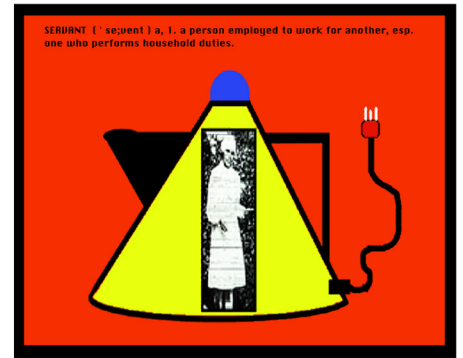
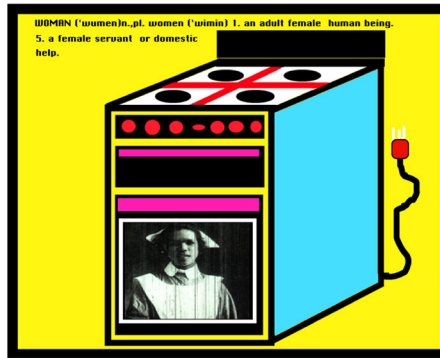
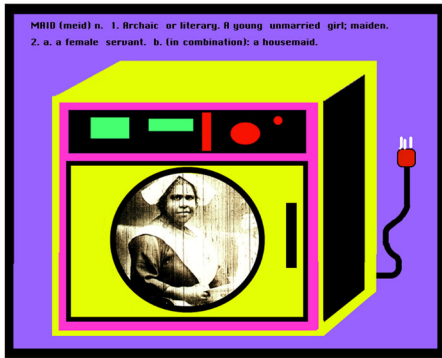
Lachlan is an emerging specialist in collections management who has a passion for digital transformation. Of Arabana and Dieri descent, he is a graduate of the Wesfarmers Indigenous Arts Leadership Program who has worked in the collections sector since 2016 including at the Art Gallery of South Australia and Parliament House, Canberra.



Anna brings more than 8 years' experience in arts administration having previously worked with Helpmann Academy and JamFactory Contemporary Craft & Design. Anna is also a photographer, she has qualifications in business management, and holds a Graduate Diploma in Art History from the University of Adelaide.

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## 2022 ANNUAL APPEAL – WE DID IT!



With the generosity of friends and supporters who donated to our 2022 Annual Appeal we are very excited to announce that we recently reached our fundraising target and have now acquired a remarkable and rare work of art by r e a, one of Australia's most acclaimed experimental artists. *Look Who's Calling The Kettle Black* is a series of digital prints that brings attention to the forced domestic labour of Aboriginal and Torres Strait Islander women and girls. It adds a bold and provocative new voice to FUMA's collection and will play a powerful role in driving cultural learning across the University and beyond. Thank-you to everyone who got behind us. We could not have achieved this without you.

Image: r e a, *Washer, Stove, Kettle* from the series *Look Who's Calling The Kettle Black*, 1992, digital dye sublimation print, 19.0 x 25.0 cm (image), Collection of Flinders University Museum of Art 5982, 5985, 5981, © r e a

## NOW SHOWING | *Some like it Hot*



Artback NT touring exhibition – *Some Like It Hot* – launched at FUMA in recent weeks. Curated by Dr. Wendy Garden the exhibition features the work of lauded Territory based artists Therese Ritchie and Franck Gohier. The opening event featured a buzzing floortalk between Wendy and Therese followed by erudite reflections on the show presented by Associate Professor Barbara Baird. [Listen here](#) if you missed it. A second floortalk will be hosted by Fiona Salmon on Thursday 13 April – [register here](#) – and we remind our education audiences that the show is accompanied by a fabulous teaching/learning [resource](#). *Some Like It Hot* runs until 16 June.

Image: Barbara Baird, Therese Ritchie, Wendy Garden and Fiona Salmon at the launch of *Some Like it Hot*, March 2023

## UPDATE | IN\_SITE First Nations Emerging Curator Program



In her upcoming exhibition *Mamu and Mischief*, 2023 IN\_SITE curator Elizabeth Yanyi Close is putting the spotlight on Nura Rupert (1933 – 2016), a celebrated Pitjantjatjara artist who forged a unique style through the mediums of painting and printmaking. Drawing on the Ernabella Archive, FUMA collections and new research, the project aims to reflect the energy, humour and vision for which the artist was renown. We congratulate Elizabeth and encourage you to get to the show which will run 20 April – 26 May at Nexus Arts.

Image: Elizabeth Yanyi Close at Flinders University Museum of Art, March 2023

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## SAVE THE DATE | HYPERAUREA: Echoes of Midwinter



Embrace the shortest day of the year on Thursday 22 June when Sean Williams (composing as “theadelaidean”) invites listeners into ambient spaces inspired by his voyage to Casey research station as the 2017 Australian Antarctic Divisions’ Arts Fellow. His tenth album for Projekt Records, *Hyperaurea: Echoes of Antarctica* reflects on his experiences during the fellowship and, fittingly, is as vast and mysterious as the continent that inspired it, running for just under four hours. This immersive experience includes the album in its entirety, with a visual response created by Shane Bevin that references in part the diaries of Professor John Long, transforming FUMA Gallery into a celebration of Midwinter’s Day that the audience can enter and leave at will.

See [here](#) for more information.

Image: Katie Cavanagh, *iceberg abstract #4* (detail), 2023, digital image

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## ON THE ROAD | Bee–stung lips: Barbara Hanrahan

Adelaide–based writer, artist and lecturer Sasha Grbich recently reviewed *Bee–stung lips: Barbara Hanrahan, works on paper 1960 – 1991*, for Artlink Magazine: “The real world, to Barbara Hanrahan, was the one that flourished inside the all–female household she grew up in. As she pushed through their green glass front door, she would shed her shoes and tunic, and joyfully slip into her wilder self.”



Slip into the wild world of Barbara Hanrahan with a visit to the exhibition now showing at Port Pirie Regional Gallery. [See here](#) for all touring exhibition dates and [read on here for Sasha Grbich's full review](#). *Bee-stung lips: Barbara Hanrahan*, curated by Nic Brown, is touring Regional South Australia with the support of Country Arts South Australia.

Image: *Bee-stung lips: Barbara Hanrahan, works on paper 1960-1991*, Flinders University Museum of Art, 2022

## TEACHING AND LEARNING | Connect with us



FUMA welcomes enquiries about opportunities for teaching and learning in the museum. Through our collaborations with academic staff we aim to foster interdisciplinary engagement, support curriculum renewal and enhance the educational experience of students through the study of original works of art. Find out more, access the collection online and [make a booking here](#).

Image: Object-based learning in FUMA Collections Resource Room, 2019

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## TAKE 5 | Richard Tipping



Dive into the archive and explore Richard Tipping's playful, interactive poetry performance work *Alphabet Soup* presented as part of the inaugural exhibition *Act 1: an exhibition of performance and participatory art* at the Canberra School of Art in 1978, curated by German-born, Australian artist Ingo Kleinert.

[Read more here](#).

Image: Richard Tipping, *Alphabet Soup* 1978, gelatin silver prints, 13.5 x 19.8 cm (image); 20.2 x 25.0 cm (sheet), Collection of Flinders University Museum of Art 1226K, © the artist, photographed by David Reid, image courtesy FUMA

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