

MEDIA RELEASE

For immediate release 20 July 2022



***After the Fall* – an exploration of grief, faith, and end-times**

Guildhouse and Flinders University Museum of Art (FUMA) present new work by South Australian artists Elyas Alavi, Kate O’Boyle and Louise Haselton in *After the Fall*, inspired by the mythologies, subjects, and techniques of FUMA’s European print collection dating from the 15th to the 20th centuries.

Wars, pandemics, ecological collapse and social upheavals represent existential crises to which artists can bring perspective and meaning. *After the Fall* affords a creative duality, casting significant historical works alongside the newly conceived pieces they have inspired, to create a narrative of chaos over the ages.

This provocative project takes its cue from the biblical Fall, represented in the FUMA collection by the print *Adam and Eve driven out of Paradise* by British artist John Martin (1789-1854). Martin’s dramatic 1827 mezzotint illustrates a scene in John Milton’s epic poem *Paradise Lost*, where Adam and Eve are banished by God from the Garden of Eden for their transgressions, corrupting humanity and bringing sin to the world.

Drawing on the European print collection the exhibition reflects on themes of grief, faith, and end-times, and considers how artists respond to crises from the renaissance to contemporary times.

Alavi, O’Boyle and Haselton have spent ten months immersed in FUMA’s collection of European prints as part of *The Guildhouse Collections Project*. Now in its sixth year, this project pairs artists, designers and craftspeople with South Australia’s most significant collections.

Curated by Alice Clanachan, *After the Fall* presents new works in sculpture, painting, video, and printmaking, shown alongside more than 60 historical prints from the FUMA collection. These include woodcuts from the 15th century



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Nuremberg Chronicle, and impressions by European masters Francisco Goya, Käthe Kollwitz, William Blake, John Martin, Agostino Carracci and Albrecht Dürer.

These prints are the earliest works of art acquired for Flinders University, having been purchased soon after the University opened in 1966. The inaugural Professor of Visual Arts, Robert Smith (1928–2020) originally intended for them to supplement the University's practical art courses. These works are accessed for education and research across university disciplines, and through *The Guildhouse Collections Project* they continue to be a rich resource for contemporary art practice.

Elyas Alavi has responded to the recent tragic events in Afghanistan (particularly the rapid collapse of the government in August 2021) and researched artists including Kollwitz and Goya who also responded to themes of war, violence, trauma, chaos and the aftermath.

'Overall, it's been a unique opportunity for me to have access to FUMA print collection, research, produce, and later present a new body of new work at the FUMA gallery,' Alavi says.

Kate O'Boyle says the project has enabled her to extend her PhD research into Christian materiality and consider how performative gestures of worship are represented in the collection.

'I became particularly interested in the engraving "*The Virgin protecting two members of a confraternity*", by Agostino Carracci after Veronese (1582). Researching the idea of a confraternity led me to discover Marian Valley, a Catholic site of pilgrimage near the Gold Coast in Queensland, which is where I filmed my video work for "*After the Fall*,' O'Boyle says.

Louise Haselton says the project was an opportunity to develop skills in working two dimensionally and has trialled several printmaking processes.

'I have appreciated the chance to examine a range of prints made with techniques such as etching, lithography, aquatint, and to reflect on the conditions and context these historical works were produced in,' Haselton says.

FUMA Director Fiona Salmon says *After the Fall* is at once immersive and contemplative.

'Alavi, O'Boyle and Haselton have produced exciting new bodies of work for *After the Fall* which reflect the generative impact of deep diving into one of the largest public art collections in the state. This has enabled the artists to engage with new materials, open their practices to novel ideas, and fostered bold experimentation with art forms' Ms Salmon says.

Emma Fey, CEO of Guildhouse says 'This project is exceptionally special. Not only has it created new platforms for important, historical works in a South Australia's collection to be reinterpreted for contemporary audiences, it has provided critical funding for artists to research and create. New ideas, new works and new collaborations will grow from this project, and we all benefit from this.'

After the Fall is accompanied by a catalogue, public programs and digital documentation of the project, its creative processes, and outcomes. The project is a partnership between Guildhouse and FUMA, supported by Arts South Australia. This partnership provides participating artists with rare research and development opportunities through structured engagements with the FUMA collections and university's museum staff. Artists benefit from the study of art, creative and scholarly exchange, and the invitation to produce and present new work.

The Guildhouse Collections Project: *After the Fall*

Presented in partnership with Flinders University Museum of Art

Featuring Elyas Alavi, Kate O'Boyle and Louise Haselton

Curated by Alice Clanachan



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Exhibition Launch

Thursday 28 July 2022, 5pm – 7pm

RSVP essential: <https://events.humanitix.com/the-guildhouse-collections-project-after-the-fall>

Exhibition dates

25 July – 16 September 2022

Artist Talk

Thursday 25 August, 5 – 7pm

Flinders University Museum of Art

Flinders University | Sturt Road | Bedford Park, SA

Located ground floor Social Sciences North building,
Humanities Road adjacent carpark 5

Monday to Friday 10am – 5pm or by appointment
Thursday until 7pm

ENDS

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Media images and artist bios are available here:

<https://www.dropbox.com/scl/fo/xeix3bh154g73aeoer6x7/hdl=0&rlkey=ms19hihdpbs7zi71mrnabv8m7>

Featured image: Elyas Alavi, *Drowning I*, 2022, oil on canvas, 76.0 x 110.0 cm, photograph Grant Hancock

About the artists

Elyas Alavi is an interdisciplinary artist and poet who works across painting, sculpture, performance and moving image. An Afghan-born Hazara refugee, Alavi is interested in exploring trauma, memory, gender, sexuality, and social and political crises through his work. Alavi has exhibited nationally and internationally. He has published three poetry books in Afghanistan and Iran and has received several literature prizes.

Alavi's work featured in a solo exhibition at ACE Open in 2019, the same year he received a prestigious Anne & Gordon Samstag International Visual Arts Scholarship. Most recently Alavi exhibited at The Substation, Melbourne, as part of the Hyphenated Biennial 2021-22. He completed a Master of Visual Arts at the University of South Australia in 2016 and a Master of Fine Arts at Chelsea College of Arts, University of the Arts London, in 2020.

Kate O'Boyle works across digital media, installation, sculpture and performance. O'Boyle is interested in the role materiality plays in acts of divinity and worship. Her recent research has focused on the physical act of gazing upwards as a performative gesture in Judeo-Christian faith.



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O'Boyle's work has been exhibited in Melbourne at galleries and festivals including Buxton Contemporary, Channels Festival, RMIT Site-Eight Gallery, Mejia, Blindside and Seventh Gallery. Outside Melbourne her work has featured at venues including Murray Art Museum Albury (MAMA), Sydney's National Art School and Adelaide's FELTspace. She is currently a PhD candidate at RMIT University, Melbourne.

Louise Haselton investigates relationships between disparate materials and objects, which generally culminate in her sculptures and installations. Haselton employs everyday and overlooked materials to explore ideas of connection and coexistence. She has participated in group and solo exhibitions at galleries and museums such as Sydney's ArtSpace, Melbourne's Ian Potter Museum and Adelaide's Art Gallery of South Australia, and residencies at studios including Delhi's Sanskriti Kendra, Berlin's Phasmid Studios and Papulankutja, in Western Australia.

Haselton's practice was the subject of the 2019 SALA monograph, *Act Natural*, published by Wakefield Press. This was accompanied by a major solo exhibition, *like cures like*, at Adelaide's Samstag Museum of Art. Haselton is represented by GAGProjects Berlin/Adelaide.

About the Guildhouse Collections Project

The Guildhouse Collections Project is a collaborative project between Guildhouse, the Botanic Gardens and State Herbarium of South Australia, Flinders University Museum of Art, South Australian Museum, the Adelaide Symphony Orchestra and the Adelaide Festival Centre.

This unique project provides artists the opportunity to research an area of one of the institution's collections and develop new work for exhibition. Championing the art and artists of our time while celebrating our cultural, historic and scientific heritage, The Collections Project has the demonstrated ability to provide new audience experiences while delivering long-term benefits to the artistic and career development of participating artists.

Guildhouse is the leading South Australian organisation supporting and creating connections for South Australian visual artists, craftspeople and designers for more than 55 years.

About Flinders University Art Museum flinders.edu.au/museum-of-art

FUMA Collections were first established in 1966 for education and research. Now comprising 8,000 works from the 15th century to the present day and representing one of the largest university art collections in the nation, they include paintings, sculptures, prints and drawings, photographs and videos, textiles, ceramics and jewellery.

Four major collection areas include contemporary Aboriginal and Torres Strait Islander art, European prints, Post-object and documentation art, and Australian political prints and posters. Smaller collections comprise colonial and 20th century Australian art, indigenous works from Papua New Guinea, North America and Africa, and Japanese Ukiyo-e woodblock prints.



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[Guildhouse](#) is supported by the South Australian Government through Arts South Australia and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.