A portrait made through attention.

Listening Portraits · Emily Morton · 16 Aug–14 Nov 2027

I am an Adelaide-based visual artist developing Listening Portraits: a consent-led way of portraying somebody through their voice and life story, rather than appearance alone. I make immediate freehand marks during a conversation and return to the recording afterwards, allowing the person's words, cadence, pauses and remembered places to shape a layered drawing. The recording remains their own testimony; the artwork is my response to listening.

THE ARTISTIC QUESTION

What can drawing hold of a person that an image alone cannot? HIAP offers the time for open-ended experimentation, critical exchange and ethical refinement, not a requirement to produce a finished exhibition or a commercial service.

FOUR RESIDENCY RESEARCH QUESTIONS

01 What becomes visible when portraiture begins with voice rather than appearance?

02 How do immediate drawing and repeated listening produce different knowledge?

03 How can consent remain active and revisable through making, storage and display?

04 How can artistic authorship and aesthetic integrity coexist with a non-extractive encounter?

A THREE-MONTH RESEARCH ARC

Beginning: test how immediate drawing differs from drawing after repeated listening; seek critical discussion within HIAP's artist community. Middle: refine prompts, recording conditions, consent choices and the relationship of participant agency to artistic interpretation. End: document tests, discuss provisional findings with interested Helsinki artists, and shape a small South Australian pilot after returning home. No Finnish participant or organisation is presumed committed by this plan.

ACTIVITY BOUNDARY / TRANSPARENT EVIDENCE

Images 01–06 are existing fine-line artworks; 07 is an early prototype presentation; 08–10 are AI-assisted future exhibition concepts, not realised installations. Memory Line's existing event and recording services are background to my technical experience. The proposed residency is independent artistic research—not wedding hire, marketing, client acquisition or commercial product development.

I / EXISTING FINE-LINE PRACTICE

Line, care and attention



01 / Fine-line animal portrait

Existing artwork: economy of mark and the intimacy of attentive observation.



02 / Mother and daughter portrait

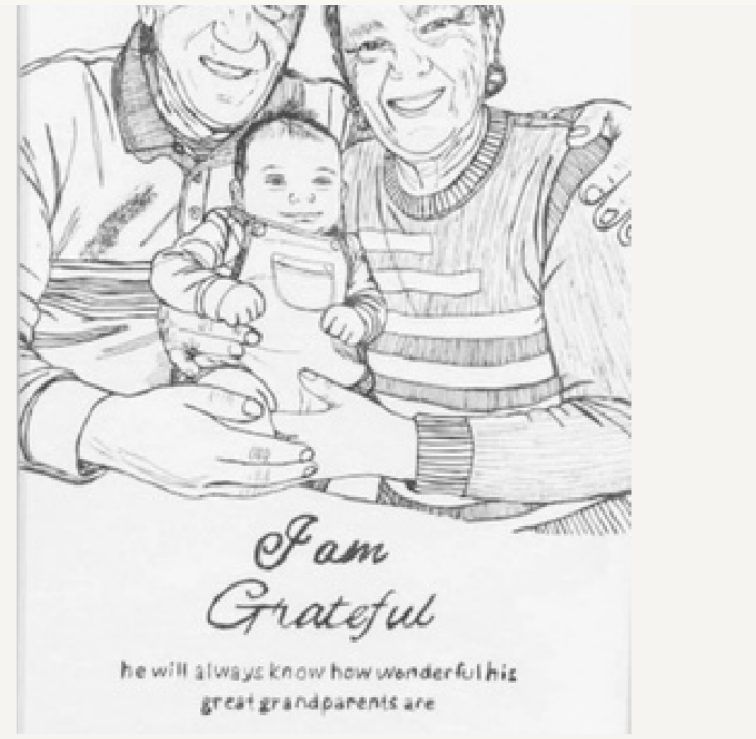
Existing artwork extracted from the supplied artist-portfolio sheet.

Across generations



03 / Older woman and infant

Existing fine-line artwork: relationship expressed through proximity and gesture.



04 / Family portrait study

Existing artwork extracted from the supplied artist-portfolio sheet.

I / EXISTING FINE-LINE PRACTICE

Place as a vessel for memory



05 / Where We Married

Existing architectural drawing: remembered place as a subject in its own right.



06 / Couple and place

Existing narrative line work joining personal relationship and setting.

II / EARLY PROTOTYPE

The first Listening Portrait prototype

A detail of the original drawing from Emily’s supplied first-prototype presentation.



07 / FIRST PROTOTYPE DRAWING

This is the hand-drawn component of a supplied prototype sheet that places a photograph beside a visual response. It sketches a voice-to-line direction. The residency will test how actual recordings change the marks; no accompanying participant audio is submitted as evidence of a completed listening-led study.

III / FUTURE EXHIBITION RESEARCH

Three ways a voice might be encountered

These are speculative exhibition visuals, not photographs of an installed artwork.



08 / PROPOSED LISTENING STATION



09 / AN INVITATION TO LISTEN



10 / A FUTURE GALLERY ENCOUNTER

AI-ASSISTED CONCEPT VISUALISATIONS / NOT REALISED WORKS

Images 08–10 were made with AI assistance to imagine possible gallery encounters using a telephone, listening space and portrait display. No public installation or participant-recording archive is claimed. Whether, where and how a voice may be heard would depend on specific, revisitable consent; the residency is for research, not delivery of this exhibition.

EMILY MORTON

Interdisciplinary visual artist | portraiture, memory and recorded voice

Adelaide, South Australia | admin@memoryline.com.au | 0458 437 510

Practice profile

Emily Morton is an Adelaide-based interdisciplinary visual artist working across fine-line drawing, painting, photography, recorded voice and socially engaged storytelling. Her practice investigates memory, invisible experience, emotional endurance and the traces people leave behind. Living with chronic pain is an active source of inquiry, shaping her attention to experiences that cannot be read from appearance alone. She is developing listening portraiture: a consent-led method in which immediate drawings made during life-story conversations are transformed through repeated listening into layered visual portraits. Her practice is informed by more than a decade of photographic and moving-image storytelling and by camera-free approaches to voice preservation.

Selected current projects

2026-current | Lead artist - Voices That Remain: Drawn from Memory

Developing a participatory visual and sound art practice connecting life-story recordings with fine-line portraiture, listening drawings and ethical audio presentation. The project asks whether a person can be portrayed through listening rather than looking.

2026-current | Visual artist - Imagining the Invisible

An ongoing body of figurative and symbolic painting exploring chronic invisible illness, psychological endurance and the coexistence of grief and hope. The work uses simplified figures, architectural spaces, abstraction and recurring contrasts between confinement and openness.

Current | Artist - The Keep Co

Fine-line ink and watercolour portraits, animals, family scenes and meaningful architectural landmarks. The work reduces subjects to essential, recognisable marks while prioritising intimacy, memory and emotional presence over realism.

2026-current | Founder and creative director - Memory Line

An Adelaide practice exploring voice preservation through recorded storytelling, vintage telephone installations, guided Legacy & Life sessions, private audio presentation and optional fine-line artworks. Emily leads creative direction, prompts, artwork, audio editing, participant experience and the development of access- and consent-led methods.

Artforms and methods

- Fine-line ink drawing and minimalist portraiture
- Figurative painting and restrained watercolour
- Sound recording, audio editing and listening-based practice
- Photography, videography and digital storytelling
- Participatory and socially engaged art
- Consent-led oral-history and life-story methods
- Installation concepts and vintage telephone listening interfaces
- Accessibility-informed communication and participant care

Selected professional practice

2015-2025 | Founder, filmmaker and photographer - Emily Jade Productions

Created more than 100 personalised films and photographic works documenting weddings, families and significant life moments. Managed filming, photography, editing, creative direction, client relationships and final delivery. This ten-year practice established Emily's long-running inquiry into memory, personal narrative and emotional presence.

Various | Marketing and content roles - South Australian community, education and events organisations

Creative production, photography, videography, campaign storytelling, graphic design, website content and community-facing communications. Organisations include World Youth International, Glen Ewin Estate, New Creation Group and Torrens Valley Christian School.

Education

2016-2020 | Bachelor of Media - University of Adelaide

Interdisciplinary media study supporting photographic, moving-image, communication and digital storytelling practice.

2016 | Diploma of Communication and Design - European Institute of Design

Study in visual communication, design and creative practice.

Lived-experience artistic perspective

Emily's experience of chronic pain is an active source of artistic inquiry and motivation, informing her interest in invisible experience, endurance, the labour of listening and forms of recognition that do not depend on appearance. Her developing practice uses camera-free conversation, clear consent and private or selectively shared outcomes to explore how drawing and sound can hold experiences that are not immediately visible.

Selected online work

- Memory Line - voice, installation and storytelling practice
- Emily Jade Productions - selected photography and moving-image work

Prepared for Creative Australia's Helsinki International Artist Programme application, August 2026.

09.09.2026

To the Creative Australia Assessment Panel

RE: EXPRESSION OF INTEREST AND SUPPORT - EMILY MORTON, LISTENING PORTRAITS

Dear Assessment Panel,

I am pleased to support Emily Morton's application to undertake the Creative Australia Helsinki International Artist Programme residency and to develop her project, Listening Portraits.

I am a Helsinki-based visual artist and curator, and the founder and artistic director of the International Socially Engaged Art Symposium (ISEAS). My practice and research engage with socially and environmentally engaged art, conversational processes, participation, collaboration and the ethics of working with people and communities.

Emily approached me because of the relationship between these concerns and her emerging consent-led method. Listening Portraits brings recorded life-story conversations together with original visual artworks created during and after repeated listening. The project seeks to preserve a person's voice, memories and lived experience while giving participants meaningful control over consent, access and how their story may be shared.

The proposal resonates with questions central to my own practice: how an artist can create a genuine collaborative encounter without treating another person's experience as material to be extracted, and how the integrity of that relationship can be balanced with the aesthetic integrity of the completed artwork. These are complex and productive questions for artistic research.

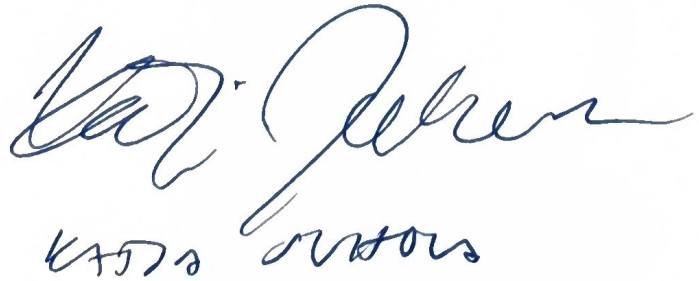
I have agreed to take part in an initial online conversation with Emily to discuss conversational art, consent, collaboration, authorship and non-extractive practice. If Emily is selected for the residency, I would be open, subject to availability, to continuing this artistic dialogue while she is in Finland and to sharing relevant perspectives from my practice and ISEAS. This is a non-binding expression of interest and does not involve a financial or formal partnership commitment.

I believe the HIAP context would give Emily valuable time to test and critically refine Listening Portraits in dialogue with Finland's socially engaged art community. Her intention to bring that learning back to South Australia through a pilot, public knowledge-sharing and relationships with arts, oral-history, community and older-person organisations gives the proposed exchange a clear life beyond the residency.

I support Emily's application and believe that the proposed residency could make a meaningful contribution to the ethical and artistic development of Listening Portraits, while creating a valuable exchange between Finnish and Australian socially engaged practice.

Warm regards,

Katja Juhola
Visual Artist and Curator
Founder and Artistic Director, International Socially Engaged Art Symposium (ISEAS)



September 12

To the Creative Australia Assessment Panel

RE: EXPRESSION OF INTEREST AND SUPPORT - EMILY MORTON, LISTENING PORTRAITS

Dear Assessment Panel,

I am pleased to support Emily Morton's application to undertake the Creative Australia Helsinki International Artist Programme residency from 16 August to 14 November 2027 and to develop her project, Listening Portraits.

I am a Helsinki-based artist whose conceptually driven participatory practice spans moving image, performance, public art and creative facilitation. Since 2002, I have worked with Oliver Kochta-Kalleinen on projects that create temporary communities and examine participation as part of the artwork.

Emily approached me because of the close relationship between these concerns and her emerging consent-led method. Listening Portraits brings recorded life-story conversations together with original visual artworks created during and after repeated listening. The project seeks to preserve a person's voice, memories and lived experience while giving participants meaningful control over consent, access and how their story may be shared.

Her proposal raises questions that are central to participatory practice: how an artist invites another person into a creative process, how collaboration and authorship are negotiated, and how personal experience can shape an artwork without being treated simply as material. I have shared with Emily a publication in which Oliver and I examine one of our participatory works and reflect openly on the decisions, difficulties and learning involved.

If Emily is selected and moves into detailed planning, I would be happy to meet with her online to discuss questions that could support the development of the project. I would also be happy to meet her in person in Helsinki for a collegial exchange during the residency, subject to availability. This is a non-binding expression of interest and does not involve any financial, production or formal partnership commitment.

The HIAP residency would give Emily valuable time to test and refine Listening Portraits in dialogue with Helsinki's participatory art community. Her intention to bring that learning back to South Australia through a pilot, public knowledge-sharing and relationships with arts, oral-history, community and older-person organisations gives the exchange a clear purpose beyond the residency.

I support Emily's application and believe her proposed time in Helsinki could strengthen both the artistic method and the ethical framework of Listening Portraits. I would welcome the opportunity for professional exchange if she is selected.

Warm regards,

Tellervo Kalleinen

Artist

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