

South Australian School of Art

150 years



9 October 2011

sasa snapshots

1856 The South Australian Society of Arts (Royal prefix added 1935) forms; becomes the first Arts Society in Australia.

1861 September 2, the Society of Arts opens its School of Design with Charles Hill as its first Master, in a room of the South Australian Institute Building.

1880 Control of the school transferred from the Society of Arts to the SA Institute Board; Charles Hill's position as Principal terminated; the school divided into a School of Painting and School of Design.

1881 German-born Louis Tannert appointed Master of the School of Design.

1882 South-Kensington trained Harry Pelling Gill appointed Master of the School of Design; Tannert becomes Master of the School of Painting. School now managed by the Public Library, Museum and Art Gallery Board.

1889 Gill reports a total attendance of 407 students in the School of Design; Tannert's School of Painting has 27 students.

1891 School relocates to the Exhibition Building on North Terrace where it remains until 1909 when it is demolished.

1892 Louis Tannert resigns; school becomes School of Design, Painting and Technical Arts with Gill as Director.

1893 Gill appoints Elizabeth C Armstrong as Painting Mistress (1893-1928), the first female staff to be appointed to an Australian art school. By the 1920s, the majority of staff were women, including Jessamine Buxton, Ethel Barringer and Marie Tuck; the 1930s and 1940s saw other women teachers appointed including Mary P Harris, Dorrit Black and Jacqueline Hick,

1909 School comes under jurisdiction of the Education Department; Gill becomes Principal.

1915 Gill resigns due to ill health (dies at sea a year later); Charles Pavia takes over until Lawrence Hotham Howie returns from the War in 1920; School now known as the School of Arts and Crafts.

1932 Girls Central Art School (1932-1953) set up as a full time day secondary school for girls with Gladys Good as its Head; co-located with the School of Arts and Crafts in the Exhibition Building.

1941 Lawrence H Howie resigns; John Goodchild becomes Principal.

1945 Goodchild resigns; H Millward Grey becomes Principal in 1946; retires 1956.

1957 Three Year Diploma Course in Fine Arts, Advertising Art and Art Teaching introduced. Kenneth Lamcraft appointed Principal; resigns in same year; Douglas Roberts appointed Acting Principal until the appointment of Paul Beadle in 1958.

1958 Name of school changed to South Australian School of Art (SASA).

Cover: Dr Jeffrey Smart Self Portrait at Pappi's 1984-85



Selection and Hanging Committee The Fifth Federal Exhibition 1907
Mr HP Gill, (Chairman)(centre), Messrs J White, J Ashton, E Davies, J Keane, and HE Powell (Hon Sec)

1959 First graduates awarded Diploma in Art Teaching.

1961 Alan Sierp appointed Principal; Kym Bonython opens gallery at Jerningham Street, North Adelaide.

1963 School moves into its new campus at Stanley Street, North Adelaide in July; school officially opened November 15th by the Governor Sir Edric Bastyan. Full-time teaching staff numbers 21 with 15 visiting lecturers. Total enrolment is 236 students taking the four year Diploma course and 828 part-time students.

1964 Alan Sierp resigns; Douglas Roberts appointed Principal.

1972 School becomes part of the Torrens College of Advanced Education (CAE); administration transferred from the Education Department to the Commonwealth Government.

1976 Douglas Roberts dies; Des Bettany appointed acting Head (retires 1979); school begins relocation to the new Torrens CAE campus at Holbrooks Road, Underdale.

1977 School becomes part of the Faculty of Art, Design and Performing Arts within the College; Ben Cooke appointed Dean and Head of School of Art; Bob Miller-Smith Head of the School of Design.

1980 School of Art fully operational at Underdale Campus. Cecil Hardy, Acting Head of School.

1984 Professor Ian North appointed Principal of SASA.

1991 University of South Australian formed as a merger of South Australian Institute of Technology and Colleges of Advanced Education.

1992 Anne & Gordon Samstag International

Visual Arts Scholarships established; American artist Gordon Samstag taught at SASA from 1961 to 1970.

1993 Professor Ian North retires; Max Lyle appointed Principal (retires 1996).

1994 Sections of the School begin relocating to city campus in rented premises.

1996 Wayne McIntosh becomes Head of SASA.

2000 Noel Frankham appointed Head of School; resigns 2003 to become Head of Tasmanian School of Art.

2004 Kay Lawrence appointed Head of SASA.

2005 School of Art relocates to the Dorrit Black and Karna Buildings at City West Campus.

2009 Three schools merge to become the School of Art, Architecture and Design with Professor Mads Gaardboe at its Head; Associate Professor John Barbour appointed Director of the School of Art (dies 2011).

2011 Professor Kay Lawrence appointed Director of SASA with Andrew Hill as Associate Head of School.

Dr Jenny Aland

Adjunct Research Fellow,
School of Art, Architecture
and Design, incorporating
SASA, UniSA

Elizabeth Armstrong

Waratahs (detail) c.1906



Jacqueline Hick Nora Heysen (detail) c1945

sasa musings

Through nearly 50 years of Art School history, I have witnessed the varying quality of stewardship provided by the school's higher level governing bodies. The welfare of the Art School was entrusted by the State Government to a succession of governing organizations, constituting STEWARDSHIP. These were firstly, the SA Education Department, then Torrens College of Advanced Education, in the 1970s and its successors up to the SA College of Advanced Education. In the 1990s, the University of South Australia became the latest of the SA School of Art Stewardship organizations.

The South Australian School of Art is a valuable National community resource. It is the State's Art School, although not the only educational visual art organization which serves the state's needs. The South Australian & National communities certainly do have expectations of the school's primary function, obviously to educate appropriate people to lead and serve these communities as professional Art and Design Practitioners of many kinds who at the completion of their studies possess the highest

possible intellectual and technical capabilities. Even with the emergence of the digital age, knowledge of art practice in its broadest sense is still necessary. This can be identified as visual literacy which is vital for any significant, cogent contribution to the culture of our society. A melding of Art Theory, Art History and the Studio practical plus the specializations which emerge from this broad mix - can effectively provide the community with valued and valuable professionals in Visual Art inclusive of all the Design study areas.

Max Lyle
Head of School SASA:
1994-96
President RSASA:
1986-87

sasa memoirs

'The Adelaide art School was in the old tradition of art schools: two years of drawing from the antique casts was required before you could go to the life class...by the end of the second year at art school I was getting near the Life Room, the holy of holies.'

'Not Quite Straight' Jeffrey Smart

I was not permitted to enter 'The Life Room' at the School of Arts, until I had passed 'Antique III' - drawing from the old art school's fine collection of plaster casts of the masterpieces.

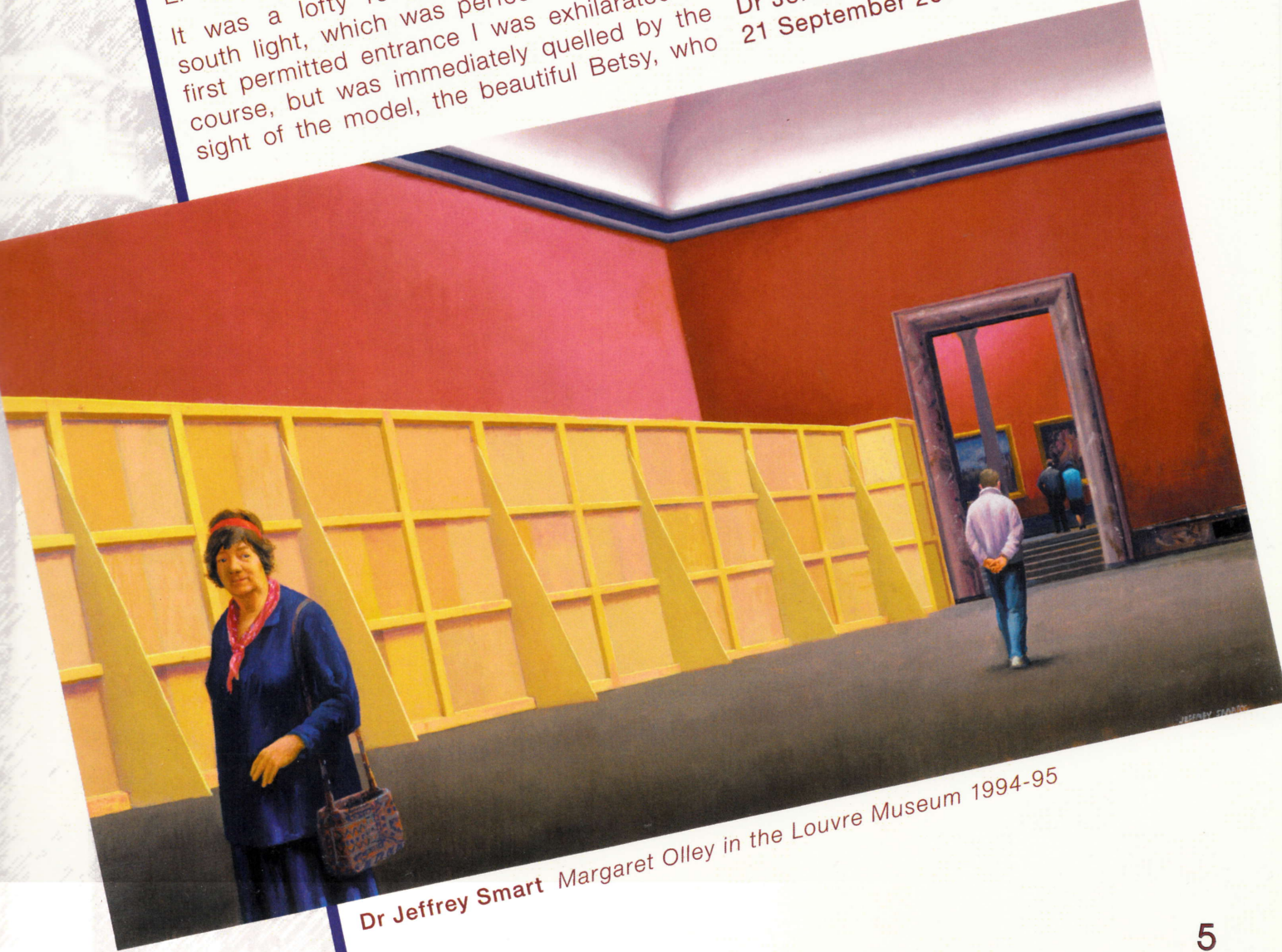
'The Life Room' was located in the very last room of the old Art School, which was in the Exhibition Building, now demolished I believe.

It was a lofty room, with a really pearly south light, which was perfect. When I was first permitted entrance I was exhilarated of course, but was immediately quelled by the sight of the model, the beautiful Betsy, who

was seated with her legs wide apart on a drawing donkey. I had never seen a frontal female nude before, and I was embarrassed. Unnecessarily it turned out, because nobody else seemed in the least perturbed, and my teacher, Ivor Hele, immediately had me studying the model objectively, clinically, and anatomically.

All shyness fled, in the preoccupying work of drawing from the nude.

Dr Jeffrey Smart
21 September 2011



Dr Jeffrey Smart Margaret Olley in the Louvre Museum 1994-95

sasa today

The formation of the School of Art, Architecture and Design (AAD), incorporating the SA School of Art, occurred 2½ years ago and the amalgamation has been fruitful for both its constituent Schools as it has allowed them to consolidate and expand their program offerings and specialisations.

In particular, the South Australian School of Art name continues through the SASA Gallery and through associations with other arts organisations in South Australia, including the FSASA. SASA has its own Director and the Associate Head of School is a SASA graduate and practising artist.

The School continues to grow with nearly 2000 students, 85 continuing staff and over 200 casual staff who bring up-to-date experience of industry and practice. Student demand for places has increased since the amalgamation, and graduate employment levels sit above the mean for the field. Staff satisfaction surveys indicate high levels of cooperation among colleagues, and pride in the work produced by staff and students.

The School offers one of the widest choices of creative subjects and degrees in Australia, including both postgraduate professional and

research pathways. Having a combination of degrees is a strategy the School actively pursues, giving students opportunities to develop unique specialisations that can crossover traditional subject boundaries.

Parallel activities energize core teaching, and the School boasts a research centre, an actively engaged consultancy, a remote area construction program, a museum and gallery, all bringing collaborators from the public and corporate sectors. Formal and informal linkages with universities globally, ensure an international perspective in teaching, research and cultural exchanges.

Through all its activities, the AAD School aims to expand knowledge through theoretical and practical experimentation, and ultimately has the ambition to be a driving force for positive change well beyond the boundaries of South Australia.

Professor Mads Gaardboe
Head of School:
Art, Architecture and Design

Nina Rupena Rapture 3 2011





sasa friends

One can say that the Royal South Australian Society of Arts and the Friends of the South Australian School of Art are the "old scholars of the original South Australian School of Art". The RSASA has been established a long time, the Friends SASA, four short years.

Many members belong and contribute to both organisations.

Being from a migrant family, I have many fond memories of my time in art education, teaching Life Drawing and General Drawing, to art and architectural students at the South Australian School of Art and the old School of Mines on North Terrace. Teaching and assisting in the training and development of many art teachers in South Australia and overseas, over 34 years has been a rewarding and exciting experience. This allowed me to travel throughout South Australia, supervising art teachers in the SA Education Department. All having received excellent training at the SASA.

I also travelled interstate and overseas, as President of the International Society for Education through Art, whilst elected President in 1978, meeting artists and art teachers in a number of different settings - several again trained at the SASA.

The Friends SASA aim to promote the work, history and development of the SASA, using their outstanding expertise, experience and collegial nature of members, students and staff, past and present.

Leading the group of Friends SASA, as the Foundation President of this organization has brought me through many different and memorable experiences. I feel privileged in my 4th year as President, working with a group of professional artists, who wish to foster, develop and support the SASA through their creative endeavour.

Artists trained at the SASA over many years have made a valuable contribution to South Australia cultural life. Many are famous here in Australia and overseas. Many of us have benefited by learning from their work and benefited by their contribution which will remain with recognition.

In the four years of operation Friends SASA, with the help of the University of South Australia, through the School of Art, Architecture and Design, incorporating the SASA, we have contributed further to that cultural life. This has occurred through many and varied individual or group exhibitions, scholarships, exchanges, working with and encouraging students, with Symposium, lectures or many other forms of mentoring the young less experienced artist.

Our pursuit of excellence by both the RSASA and Friend SASA is being maintained, using the background of 150 years of experience.

Happy Anniversary - lets not be shy, as we have a lot to celebrate.

Jack Condous
President,
Friends of the South
Australian School of Art



Dr Jeffrey Smart 1921-
Self Portrait at Papini's, 1984-85
Oil and acrylic on canvas
85 x 115 cm
Private collection
© Jeffrey Smart



Elizabeth Armstrong 1860-1930
Waratahs, c.1906
Oil on canvas
65 x 50 cm
Royal South Australian Society
of Arts Collection



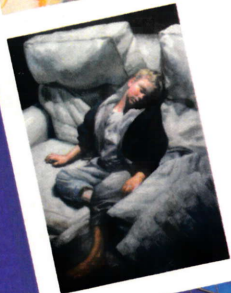
Jacqueline Hick 1919-2004
Nora Heysen, c.1945
Oil on canvas
65 x 50 cm
Royal South Australian Society
of Arts Collection



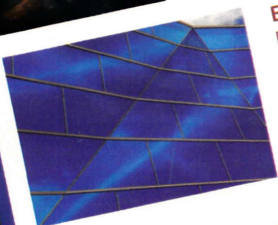
Dr Jeffrey Smart 1921-
Margaret Olley in the Louvre Museum,
1994-95
Oil on canvas, 67 x 110 cm
Art Gallery of NSW, Sydney
© Jeffrey Smart



Nina Rupena 1981
Rapture 3, 2011
Ink and pigment on canvas
70 x 90 cm
Artist's collection



Yvonne East 1977
Big World, 2011
Oil on Canvas
82 x 121 cm
Bartons Chartered Accountants,
Wealth Advisors



Bente Andermahr
Facets of SASA #1, 2011
Photograph (on metal)
30 x 45 cm
Artist's collection

Published by the Friends of the South Australian School of Art to accompany celebrations of 150 years of SASA in conjunction with the Royal South Australian Society of Arts.

ISBN: 978-0-9808763-1-4

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Produced, edited by: Bente Andermahr
Graphic design by: Bente Andermahr
Printed by: Printmint, Adelaide

www.friendsasa.com
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www.unisa.edu.au/artarchitecturedesign/about/SASA150years.asp

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