



ABOUT THE FRIENDS OF SASA, INC

The Friends of the South Australian School of Art (SASA) aim to promote the work, history, and development of the South Australian School of Art, using the outstanding expertise, experience and collegial nature of its past and present scholars and staff.

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Friends of the South Australian School of Art, Inc. Newsletter

PATRON: AUSTRALIAN ARTIST, DR SYDNEY BALL

VOLUME 1...ISSUE 2

NOVEMBER/DECEMBER 2013

Artist SYDNEY BALL, becomes PATRON of Friends SASA



Sydney Ball, at the SA School of Art, circa 1965.

The Friends SASA are pleased to announce that leading Australian artist, **Sydney Ball**, has agreed to become the Patron of our organization. Syd's long and impressive career has had a formidable impact on Australian art. Definitively a colourist, he spent his formative years living in Adelaide and studying (part-time from 1955 to 1962) at the South Australian School of Art when it was located in the decrepit old Exhibition Building on North Terrace.

In 1963, he left South Australia to undertake full-time studies at the Art Students League of New York under Theodoros Stamos. Through Stamos, Ball became acquainted with artists such as Mark Rothko, William De Kooning and Robert Motherwell. In 1964, Ball had his first solo exhibition of colour abstraction paintings in uptown New York and in the same year he won a Ford Foundation Scholarship for Painting. In 1965 he returned to Adelaide where he was appointed to the staff of the South Australian School of Art.

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As former SASA student Margaret Worth (1962-1966) recalls, there were several lecturers of particular influence, including Syd Ball, in the years that she studied there. As she writes: 'Syd Ball, back from New York, brought the 'cool' of colour school thinking with its conscious connection to architectural space and spirituality'.

In 1969, Syd returned to New York and full-time painting, extensive museum study and travel in the US. Returning to Australia in 1974, he was appointed Senior Lecturer in Art, City Art Institute, SCAE, Sydney where he remained until 1988. Since that

time, he has exhibited work in both solo and group exhibitions and travelled widely.

In October of this year, Syd very generously donated a significant collection of his works to the University of South Australia's **Anne & Gordon Samstag**

Museum of Art collection. These works comprise key bodies of work from throughout Ball's career including works from the 'modular

series' of the late 1960s, the important 'stain series' of the 1970s right through to the 'structures' series of recent times.



Below: Syd Ball, photographed with one of his 'Stain Paintings' (1971-1980) currently on show at Sullivan+Strumpf Gallery, Sydney.



Introducing Dr Gregor Ramsey AM, President of Friends SASA

Dr Gregor Ramsey AM, was born and educated in South Australia. He was closely involved in science education and curriculum issues for many years and has influenced Australian education at all levels, school, TAFE and university. Gregor was responsible for the merger of six colleges of advanced education, which are now part of the University of South Australia. This included as Director of Torrens College of Advanced Education the first merger in 1973 of the SA School of Art with Western Teachers College. Through this merger he came to know the School and its aspirations very well, receiving a thorough education in the arts from Doug Roberts and Des Bettany, its Principal and Vice Principal and other staff at the time. Gregor was also heavily involved in the Dawkins restructuring of higher education in the 1980s.

Over the years he has reviewed teacher education in New South Wales, led a team reviewing secondary education in the Northern Territory, was project director to establish the *Desert Peoples Centre* in Alice Springs and advised the Land Council on Groote Eylandt in the NT how best to provide education to the Indigenous people living on the island. As a consultant to OECD and UNESCO he has undertaken several reviews of education and training in overseas countries. Gregor now lives in Grange and in his semi-retirement enjoys supporting the visual and performing arts. He is a chair and member of several boards of both commercial and not for profit organisations. His wife **Liz Wauchope** is a practicing textile artist and he supports the arts wherever he can so that more and more people and particularly young people are able to enjoy the world of artistic expression.

President of Friends SASA, Dr Gregor Ramsey AM Reports



Dr Gregor Ramsey, AM, newly elected President of the Friends SASA.

This is my first piece for the Friends Newsletter and it is indeed an honour to write as its second President. I come to the position knowing of the great work done by those who established the Friends: Jack Condous the indefatigable Inaugural President; Denice Daou the Secretary who has passed on her responsibilities to Jade Monserrat a second year School of Art student (what a coup that is!) and Pamela Karran who acted as President from her position as Vice President while I was being convinced to come aboard by Gloria Goddard. And all the others detailed elsewhere in this newsletter, my thanks for all you have done to set the Friends squarely on course. It felt very comfortable to take the chair knowing that so much had been achieved and every member of the Board has a job!

The big question for the Board is where to put its priorities. In my view we should be putting as much priority as we can towards assisting young graduates of the School make their way in the art world. For a start that means attracting new graduates and students of the School to become members of the Friends so that we can:

- Encourage new graduates of SASA to join the organization
- Enlist all staff of the SASA to be members of the Friends
- Give young artists and SASA staff the opportunity to exhibit and receive constructive criticism from other Friends
- Give opportunities for young Friends to gain leadership experience to develop their professional responsibilities
- Have more experienced Friends act as sounding boards for younger developing artists
- Give young artists the opportunity to lend a hand, particularly in supervision, presentation, and curating exhibitions: dare to be different
- Have young artists prepared to contribute to the work of the Friends: young people on the Board
- Have young artists involved in fund raising for the Friends and themselves
- Put forward suggestions and ideas to the Friends Board to help raise the profile and prestige of FSASA
- Assist Friends to exhibit widely in the SA community and to foster the visual arts in South Australia
- Support the Friends in developing its programs and widening its reach.

I am reminded by the title of a recent exhibition at Lincoln College - *Red Threads*, of the invisible thread that connects artists destined to meet regardless of time, place or circumstance. The Friends assist in initiating such meetings from within South Australia to spread throughout Australia and the rest of the world. Art is not bound by language although it is a fundamental means of communication. We do not always agree on what art says and it may not be saying much at all, yet we are all touched by it more often than we know.

Friends of SASA, with links to University of South Australia, can help young artists achieve this universality where Australian and International, student and expert, art work and viewer, artist and artist, artist and exhibition all connect with a mysterious thread of common understanding through art. It may stretch or tangle, but the thread will never break. And so it will be for the Friends as it is with the SASA: stretching in unbroken succession since 1856 making it the oldest art school in Australia.

There is a lot of history wrapped up in an organisation that has been going for 157 years and we are indeed fortunate that Jenny Aland is coordinating research on this history for our edification. Begun in 2008 with the late **Pam Zeplin** we are coming to the home straight for it to be finished. The next section for close investigation is of considerable interest to me: 1980 to 1993, a time of some personal influence, when diplomas became degrees and many external factors were brought to bear on the School.

>>>Continued Page 8

MEMBERSHIP OFFICER REPORTS



As the new Membership Officer on the Board of the Friends of SASA, I beg your indulgence if there are delays in processing membership renewals as I familiarise myself with my new role.

Shortly I shall be writing to all members of the Friends to advise you of your recorded membership (i.e. financial) status, and also to give you the opportunity to confirm or update your contact details and to renew your membership if necessary. I encourage all Friends to keep your membership current as your fees, aside from any personal benefits, are the source of much needed funds to provide awards and scholarships for established, emerging and young artists.

We welcome new members: Elizabeth Abbott, Lynn Adamson, Dr Sydney Ball, Anne Best, Cheryl Bridgart, Pauline De Souza, Richard Marr and Carolann Wasley. We wish also to welcome Wendy Michell to our growing group of Life Members which includes Brian Lynch, Alison Main, Pat Michell, Helen Mickan, Wanda Myers and Andrea Num Glover. We value our Life Members greatly and urge all our Friends to consider Life Membership. It will save you time, trouble and ultimately, money, and ensure your continued uninterrupted association with the Friends of SASA.

Finally, I should like to thank our Institutional Members for their continued support, particularly Sam Hill Smith of **Hill Smith Gallery**, for his recent very generous donation to the Friends SASA.

Dr Maureen Prichard
Membership Officer, Friends SASA
November, 2013



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Introducing your Board Members –Friends SASA 2013-2014

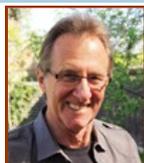
The Friends of SASA was first launched at the University of South Australia on 21st August, 2008. The 6th Annual General Meeting of the Friends of SASA was held on **August 13th, 2013**. At this meeting, the following were elected to the **Friends SASA Board** for 2013 to 2014 (each Board Member is identified by the role they undertake in the work of the Board):

President: Dr Gregor Ramsey AM; **Vice President:** Brian Budgen; **Secretary:** Jade Monserrat; **Treasurer:** Nicola Semmens; **Institutional Member, SASA:** Associate Professor Andrew Hill; **Membership Officer:** Dr Maureen Prichard; **Assistant Membership Officer:** Lesley Redgate; **Liaison/Newsletter:** Mark Fischer; **Board Member:** Jack Condous; **Exhibitions Officer:** Lois Turner; **Social Coordinator:** Lyn Robins.

2013-2014 FRIENDS OF SASA BOARD MEMBERS



**Dr Gregor Ramsey
AM
President**



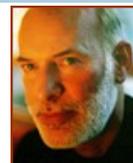
**Brian Budgen
Vice President**



**Jade Monserrat
Secretary**



**Nicola Semmens
Treasurer**



**Associate
Professor Andrew
Hill, Institutional
Member SASA**



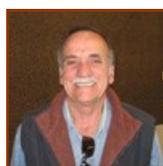
**Dr Maureen
Prichard
Membership
Officer**



**Lesley Redgate
Assistant Membership
Officer**



**Mark Fischer
Liaison/Newsletter**



**Jack Condous
Board Member**



**Lois Turner
Exhibitions Officer**



**Lyn Robins
Social
Coordinator**

Click here for
more
information
about Board
Members.

School of Art, Architecture & Design: Student Achievements / Awards

In April of this year, the Helpmann Academy held its Graduate Awards Ceremony wherein a number of School of Art, Architecture & Design (AAD) students received awards which the Academy provides annually to assist emerging artists. Among the successful recipients of awards in the Visual Arts section were:

Madison Bycroft - an emerging video installation artist and School of AAD graduate. This award enabled Madison to undertake a three-month residency at the York Artists Residency & Studio in Brooklyn. Madison is also the recipient of the 2014 prestigious **Anne & Gordon Samstag Scholarship**. She is currently living and working in New York where her focus is on making videos that document performance processes in unlearning the self and engaging with the other or present, as social experiments into non-normalized modes of being. She also works in sculpture.

Hailey Lane – emerging photographer and School of AAD graduate. With this award Hailey was able to present her first solo exhibition titled *At Light's Edge* (which included *Your light burns clear*—see above) at the Queensland Centre for Photography (QCP) in Brisbane. This exhibition, which took place in August, formed part of QCP's Photo Media Bridging Program which invites graduates from tertiary art schools around the country to exhibit and present their work.



Hailey Lane, *Your light burns clear*, 45 x 65 cm, edition of 5 + AP, 90 x 130 cm, edition of 5 + 2 AP. Giclée print, 2012

André Lawrence – emerging visual artist and School of AAD graduate. The award will enable André to curate and present *Amounting to Something*, a collaborative exhibition featuring five emerging SA artists at the Nexus Multicultural Arts Centre.

Ben Leslie – emerging visual artist and School of AAD graduate. This award will enable Ben to present the *Undead Monument*, a solo exhibition at the Contemporary Art Centre of SA in November.

The exhibition will include a collection of monumental sculptures that vibrate and emit sound waves, transforming the static material into 'undead monuments'.

CJ Taylor – emerging photographer and School of AAD graduate. The award will enable CJ to present his first solo exhibition at the **Helen Gorie Galerie** in Melbourne in October. Titled *even, still*, the exhibition was developed from works shown at the 2012 Helpmann Graduate Exhibition.

Zoe Woods – an emerging glass artist and School of AAD graduate. This award will enable Zoe to undertake a two-month residency at the Canberra Glassworks starting in October. In addition to extending her current body of work, Zoe hopes to explore new forms of glass making which push the boundaries of microscopic symmetry.

Friends SASA congratulates these and other School of AAD award recipients and looks forward with great interest to following their developing careers as artists.

REMEMBERING PAMELA ZEPLIN - DR JENNY ALAND



Pamela Zeplin, Melbourne Cup Day, November, 2012.

As many of you already know, our much loved friend and colleague, Dr Pamela Zeplin, lost her battle with cancer and left this earth on Friday August 9th, 2013. As David Broker, from the **Canberra Contemporary Art Space** wrote when he learned of Pam's passing: 'Adelaide may never be the same without Pamela Zeplin but heaven just got a hell of a lot more

interesting! When Pam left us last Friday she also left an extraordinary legacy that today, reaches far beyond the city limits. It's hard to know where to begin ... but firstly, she paid no mind to limits. Pam has been Senior Lecturer, School of Art, Architecture and Design, University of South Australia around 30 years and while the school may have had many "makeovers" (for better or worse), Pam changed for no one. She has been a powerful influence on her students, some might say a bad influence ... but there was none better equipped to lead us 'astray' ... with that characteristic Zeplin flair. Pam had zero time for art world pomposity and delighted in taking the piss. With a keen eye for the idiosyncratic, she was a left-of-field thinker and writer of unusual depth and lucidity.'

'Pam's brilliant career was coloured with many moments of biting satire and a wicked sense of humor. If you were lucky enough to be enrolled in Pam's classes she might talk about the Surrealists or Situationists one day; and anything from lion taming and flight to lingerie the next. Outside the classroom she could be a demanding friend for whom the absurd was less theatre and more a lifestyle choice. One might find oneself meeting the Pope in the regalia of the Spanish inquisition, hatching an elaborate hoax or painting acerbic graffiti late at night on the venue of some charismatic Christian convention. For Pam, protest and performance were one and the same spectacle. An Aussie legend who never followed the script, Pam's guidance often amounted to a wild ride. Her antidote for mediocrity was to throw caution to the wind and thus she encouraged a rigorous sense of the ridiculous just when you thought you knew your cues the plot was lost.'

Speaking at Pam's funeral, close friend and colleague, Dr Mary Knights also paid tribute (see also **Artlink**) to Pam's outstanding and memorable contribution to the work of the South Australian School of Art, which is now part of the School of Art, Architecture & Design at the University of South Australia: 'Working in the Department of Art History and Theory for 32 years, she influenced generations of South Australian artists, writers and curators. Pam considered teaching and post-graduate supervision an essential part of her art practice. Unconventional and delivered with wit, her lectures were legendary. Pam was a widely published researcher and taught courses that drew on her expertise including Asia-Pacific Art, Australian Art, Craft and Design, Research Methodologies, Arts Writing, and Performance.'

'... A 'lapsed' pilot, Pam's research interests were aligned to her passion for flying. She travelled extensively across the Pacific and Asia as well as Europe, South America and South Africa, and frequently presented at international conferences.'

'... Pam was a life-long member of the Art Army - holding the rank of Wing Commander and maintained a subversive and often clandestine art

practice that challenged the status-quo around issues of surveillance, sexuality, security and oppression. In response to the prosecution of Lindy Chamberlain in the early eighties, Pam chartered a light plane to fly over Uluru and documented a performance that involved her throwing dozens of matinee jackets cut with pinking shears into the air (according to Pam the pilot refused to open the window). As a tribute to her late father who had been employed for decades as a public servant, she exhibited a roll of toilet paper neatly wrapped in old newspaper – one of a collection of hundreds he had pinched from his department and neatly stacked in his shed – not from need but as a mute act of rebellion.'

'Over decades Pam amassed her own vast collections: one of bathroom snapshots taken secretly in homes and hotels, and another, a collection of all manner of things covered with leopard skin print, from knickers to travel luggage. One of her on-going art projects involved documenting restricted zones of international airports, such as border control and quarantine areas. As a result she was interrogated a number of times by airport security officers, but somehow, always managed to talk her way out of sticky situations ... Pam was audacious, warm, brilliant, generous and courageous. She had a terrific sense of humour and a marvellous sense of the ridiculous. She will be greatly missed.'

Other comments recorded online and elsewhere include:

... I will forever imagine her piloting a bi-plane complete with goggles and a leopard skin flying suit because I know how much she loved to fly! ... I really loved that outside the postgrad studios on Liverpool St someone has recently graffitied the ground in her honour ('Pam Zeplin lives here'). We are all the better for having known her. [Annika Evans]

... Farewell darling Pam, what a bright spark you were amongst the beige of Adelaide. I will always remember learning to juggle and fire breathe in your back garden. You are a dragon goddess whose flame will always burn bright. [Julianne Pearce]

... Pam had the best parties in Adelaide. I remember the 60s themed progressive dinner party, the foot-fetish party, and the Easter party where a crucified bunny was roasted on the fire. Pam's parties were full of wit, satire and joy. [Josephine Starrs]

I first became closely associated with Pam in 2004/05 when I worked at formatting her PhD thesis (*The neglected middle distance: Australia and New Zealand visual art exchanges, 1970 - 1985*) in readiness for examination. Three years later in 2008, she invited me to work more closely with her in developing research material for the SASA History Project which she had initiated with Jack Cross along with other former staff members of SASA.

It was through these close associations that I came to recognise and appreciate Pam's enormous abilities as a highly articulate, incisive commentator and writer, her sense of humour, wit and incredible generosity of spirit—her 'heart of gold'. Even though I miss my dear friend and fellow 'History Girl' terribly, completing the 150-year history of the South Australian School of Art continues to be my aim so that it becomes but one small part of Pam's significant and lasting legacy.

Dr Jenny Aland, October 2013.



The 'History Girls', Pam Zeplin & Jenny Aland, Friends SASA AGM, 2009.

Friends SASA talks to SASA Gallery Director, Dr Mary Knights



Dr Mary Knights, Director of the SASA Gallery, Kaurua Building, City West Campus, University of South Australia. Image courtesy UniSA Photographic.

Last week, Dr Jenny Aland (JA), on behalf of the Friends SASA, was lucky enough to catch up with the Director of the **SASA Gallery**, Dr Mary Knights (MK). The purpose of this catch-up was to find out first-hand as it were, about the main aims of the SASA Gallery and how it functions to complement, extend upon and support the work of the **School of Art, Architecture & Design** within the University of South Australia.

Prior to taking up the position as Director, SASA Gallery (2006), Dr Knights was the Manager and Arts Coordinator at Irrunytju Arts, an art centre in a remote Aboriginal community in Western Australia. Her previous professional experiences also include those involving curatorial practice, gallery management, exhibition programming, funding and policy development, literature and art prize management, event coordination and public art. She is also experienced in teaching, mentoring and supporting the professional development of artists.

JA: *So how does the SASA Gallery work and what is its role within the School of AAD and the University of South Australia?*

MK: When Kay [Lawrence—then Head of School] began to talk about the Gallery, we both wanted it to be like a national hub... somewhere where curators and artists from around Australia would develop new art and new ideas—we were especially keen to develop an educational program that allowed AAD students to engage with some of the best practitioners in the country. We wanted it to be a real place of connection and we wanted it to show new work—not touring exhibitions, but new works that had new research, new writing, new pictorial ideas that would cause a ripple of excitement through the art sector.

JA: *And how do you evaluate the success, or not, of these exhibitions/programs?*

MK: In terms of success in relation to research outcomes, we have the quantity and quality of exhibitions, publications, and new artwork and new texts. We also have huge audience numbers—a large number of people keep coming back to the exhibitions from across the sector—we count how many people come to exhibitions. In terms of quality, we have a huge number of critical reviews for a lot of our exhibitions. One example is that in the current issue of *Artlink*, there is a two-page article that develops the ideas of one of the curators from **Transit Lounge**.¹ In the next issue of *Artlink* we've got a review of *Arte Magra: from the opaque* which was an **aeaf** exhibition developed in partnership with the SASA Gallery.

JA: *Who do you get to do these reviews?*

MK: It varies. I guess it's mostly people from Adelaide – critical people. So we get a lot of reviews, we get a lot of media attention and a lot of young people's engagement. We're on social media, so we've got a **Facebook page** and a **Twitter page**. We also get a lot of funding. But this funding is only forthcoming for those proposals that people think are of merit.

JA: *Where does the funding come from?*

MK: A range of places. We get some funding from the School (AAD) – which is like seed funding. We also get Divisional funding which is to support the delivery of research outcomes; that is for exhibition programming, publication programming and for new work. The Divisional funding was first allocated because we wanted to develop a program that is about excellence: within the university context, aiming for excellence in research is a very good alignment. So this funding is forthcoming as long as we deliver research outcomes such as those for peer-assessed exhibition projects. We have an annual selection process that involves external scholars and a peer assessment process and we take proposals that are very much about the development of new work and these may or may not be inter-disciplinary across Art, Architecture & Design.

JA: *Do you still mount exhibitions that feature the work of established artists?*

We exhibit both emerging and established artists, but we love to have post-graduates coming in and developing ideas for exhibition. Post-grads Bridget Noone and Mary Jean Richardson, for example, were really interested in ideas around vulnerability and femininity and so we were able to work with them to develop an exhibition that really positioned them in the national arena.² We brought in an external scholar, in this case it was **Maria Kunda** who talked with them about their ideas and then wrote a critical essay. So usually we set up these research teams that might take twelve months to develop an exhibition . . . It's not usually about a group of people just bringing in their work and installing it, rather it is about trying to get them to think about 'Well what are the ideas? What research will the undertaking foster?' We try to get other people either here or nationally that they would like to engage with, to work with. We ask, 'Can we bring those people together? What do we need to do in order to do that? What sort of funding might they apply for, or might I apply for in order to enable them to do an exhibition that really stretches and extends their practice?'

JA: *I have been really impressed by the number of exhibitions and publications that you have put together over the past years. It seems to average almost one a month.*

MK: Some of them have gone longer, but I really think optimally, we have 8 to 9 exhibitions annually. I arrived July 2006, and we started the program in March 2007, which involved the exhibition program, the publication program and the external scholars program. We've published about 49 catalogues now and produced 69 new texts by External Scholars and AAD researchers.

This conversation will be continued in the next issue of the Friends SASA Newsletter.

Click here, to read Dr Mary Knights' 2012 Conference Paper 'Art School Galleries: Relevance in the 21st Century'. This paper explores the shifting role that galleries play in the education of artists and curators.

Dr Jenny Aland for Friends SASA

NOTES:

1. Ros Prosser, 'Transiting to a new self: Regendering', *Artlink*, Vol 33, no 3, 2013.
2. *Crazy Fingers*. Artists: Amy Baker, Annika Evans, Brigid Noone, Amy Patterson & Mary-Jean Richardson. Dates: 17 May—24 June, 2011.



Kay Lawrence, *This Everything Water*, 2007, SASA Gallery installation shot. Photographer: Michael Kluvanic.



South Australian School of Art PhD Design student, NIGEL BLACK, being presented with his \$1500 Friends of the South Australian School of Art International Travel Grant Award by Denice Daou, former Secretary of the Friends SASA. Image courtesy UniSA photographic.

'The Zen of Design' with 2013 Friends SASA Travel Grant Winner, NIGEL BLACK

Nigel Black is a long way from the hustle and bustle of a busy Adelaide lifestyle as he explores the world of Zen and design on an overseas study tour.

Black, a designer with a background mainly in print work, is a sessional lecturer at UniSA and is currently

connecting with other practitioners of Zen Buddhism in the United States for his research doctorate. Here, he discusses the connection between a 6th-century spiritual practice and his life as a designer.

What topic did you choose for your PhD?

I'm investigating designers whose practice is informed by Zen Buddhism – a study inspired by a personal juxtaposition of design and Zen practice. I am seeking ways to move beyond identified limitations in design practice. The participants include architects, landscape architects, industrial designers, graphic designers and calligraphers. In support of the investigation, I am participating in some serious Zen practice in monasteries and centres world-wide to deepen my understanding of Zen practice. I am in no way an authority on Zen, simply a practitioner, hence the extra study.

What is the connection between Zen Buddhism and design?

Creativity is an obvious connection, for me and for my participants. However, there is a whole swag of emerging themes.

How does that connection affect your aesthetic?

Achieving a particular "aesthetic" is not a focus. There is a misconception that Zen as a word means minimalism. If there is any aesthetic that comes from Zen in relation to the work of my participants, it is the result of process. Product, and the aesthetic that comes with that product, is the result of process. In your question you use the word "connection"; this gets closer to what Zen may bring to a design practitioner, their process, and hence the resulting aesthetic or product.

Who are the major proponents of Zen Design?

This was difficult territory for me as a researcher on the hunt for participants, as there was no one in particular, [which is] very fitting for Zen. So I had to work hard to find where these people were. I asked many who advertised themselves as Zen designers if they practiced Zen, and predominantly they said, "No, I just liked the word" - or they said they liked the aesthetic, whatever that meant. There are, of course, areas of design where we may find the kind of designers I am looking for. I did find some people who ended up in the study - quality practitioners who only via their book publishers

would identify as a Zen anything. This is an interesting trait among those I have encountered.

You are currently on tour with your study – what interesting places have you travelled to so far?

I have travelled Europe and now the US, then onto Japan and China. Spending time with serious practitioners of creativity and design that pull from Zen has been a profound experience. These masters have opened up and shared their experiences and thoughts with me in an intimate way, for which I am very grateful.

People have been the focus from the start, and I am astonished by the people I meet every day on this five-month field trip. People have welcomed me globally into their homes, design studios, zendos [meditation rooms] and monasteries, and universities.

Why spend time in the US?

The US is the place where I discovered most of my participants, although I am engaging with a Dutchman, an Australian and a Japanese person. Out of the Western countries, the US has a strong history regarding Zen.



Sister Chan Khong, Peta Jaggard and Nigel Black.

What would you say is the single most important source of inspiration for you as a designer?

This changes moment to moment, and it doesn't take much to find inspiration in any given moment.

How can Zen inspire other designers?

I could tell them Zen Buddhism will make them more creative, connect them in a deeper way to the world, themselves and others, make them sharper, and more wholesome with their actions — but that would be useless. If they were interested in what Zen may inspire in them, they will have to discover and experience that for themselves.

The Image (above) & Text appear courtesy 'The Zen of Design –with Nigel Black', Nat Rogers, 2 October 2013.

InDaily, Adelaide Independent News.

REALMS OF WONDER

JAIN, HINDU AND ISLAMIC ART OF INDIA

Immerse yourself in art inspired by the three great spiritual traditions of India— Jainism, Hinduism and Islam. Realms of Wonder is the Art Gallery's first major exhibition dedicated exclusively to the art of India.

Experience the beauty of more than 200 paintings, sculptures, textiles and decorative art objects dating from the eighth century to the present day. Many of the works in this exhibition are on display for the very first time. Jain art has never before been comprehensively displayed in Australia.



The Middle World known as Madhyaloka, dated 1883 VS / 1826 CE, Gujarat or Rajasthan, India, opaque watercolour on cotton, 72.5 x 84.0 cm. Collection of Michael Abbott AO QC



LOIS TURNER: WALKING ARTIST ARTIST IN RESIDENCE @ CLELAND WILDLIFE PARK

Lois Turner has been selected as Artist in Residence in the Cleland Wildlife Park. For the month of November, she will be conducting a series of walks that continue her ongoing exploration into the rhythms of walking and the ways it interconnects with naturally occurring rhythms within the Park. Her walking trails will be recorded using a GPS and heart rate monitor. These will track and record her body's rhythms and ambulation as she moves across the varying terrain.

The tracings will be transposed into paintings and three dimensional works during her placement. A spacious studio space has been provided for Lois to display and create work and engage adults and children in her walking trails.

Come and visit her and view the processes of her work and how she has made her daily habit of walking a mode of art practice. It is recommended that you make an appointment to visit Lois in her beautiful bushland studio, mobile 0407 395 912. Or by contacting (+61 8) 8339 2444 prior to your visit.

The **Cleland Wildlife Park** is open daily from 9.30-5.00pm, except for Christmas Day and days with a catastrophic fire risk. Cleland Wildlife Park Mount Lofty Summit Road Crafers SA Admission Fees apply. Parking Free.

Learning at the Art Gallery of SA For Primary & Secondary Teachers of Art Professional Learning: Still Life Oil Painting

An exciting opportunity exists for teachers to gain a deeper understanding of the genre of still-life, through an investigation of creative design and formal qualities, the effects of lighting, and the possibilities of storytelling. Through observation of Gallery of works, exploration of composition, paint application, tone and colour, participants produce a representational still-life painting on canvas in a two-day workshop that interprets creative possibilities in the classroom.

Facilitator: Deidre But-Husaim who supports senior secondary learning at the Gallery through drawing workshops, has twice been a selected finalist in both the Doug Moran Portrait Prize and the Portia Geach Memorial Award, and has also been a finalist in the Sulman Prize, and the Archibald Prize. But-Husaim is also the inaugural winner of the Tatiara Art Prize 2013—see www.but-husaim.id.au



Image: Deidre But-Husaim
detail *Studio* (willow still life),
oil on linen
2012
102.0 x 163.0 cm,
© courtesy of
Helen Gory Galerie

Dates: 9 and 10 January 2014, from 10am - 4pm each day
Suitable for Primary and Secondary Teachers.

Numbers are limited to 20 participants.

Cost: \$250. All materials supplied.

To Book: **Contact Learning at the Art Gallery**. Certificates provided (linked to the Australian Professional Standards for Teachers).

Friends SASA Online Survey

Very shortly, an online Survey will be forwarded, on behalf of Friends SASA, to all School of Art, Architecture & Design students and University of SA Alumni. The comments and feedback gained will enable us to help students, graduates and the arts community engage with the Friends of SASA more effectively in the future.

The introduction to the survey provides links to the Friends SASA **website** and **Facebook Page** so that participants can familiarise themselves with the aims of Friends SASA which is 'to promote and support the work, history and development of the South Australian School of Art'.

For the chance to WIN a \$100 UniBooks Gift Voucher participants are asked to complete the online survey by 30 November, 2013. **CLICK HERE** to access the Online Survey.

CALENDAR OF VISUAL ARTS EXHIBITIONS/EVENTS 2013–2014

2013

November – December

SASA GALLERY

29 October—29 November

Transit Lounge: This exhibition engages with Adelaide drag culture and issues of self-presentation, performativity and the body.

5—18 December

Bachelor of Arts Visual Arts (Honours) Exhibition 2013:

This is one of cluster of exhibitions that celebrates the work of students graduating in 2013 with degrees from Art, Architecture and Design, University of South Australia.

HILL-SMITH GALLERY

28 Nov - 14 Dec 2013

Mark Stewart: Overview: A graduate of the Victorian College of the Arts, Mark Stewart's paintings investigate the Australian landscape in this era of climate change.

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS

Sun 13 October – Sun 3 November 2013

Lidia Groblicka Retrospective (1933 – 2012)

10 November – 1 December 2013

Lasting Impressions: A Retrospective of WEA Tutors/ Artists

8 December—January 2014

RSASA Members Summer Exhibition: Summerdaze.
To be opened by Dr Gregor Ramsey AM

ART IMAGES GALLERY

11 October - 10 November 2013

Todd Romanowycz - Sally Joubert - Mark Warren - Peter Johnson

15 November - 24 December

Christmas 2013: it's apples!

GUILDHOUSE PROJECTS (formerly CRAFTSOUTH)

31 October 2013 - 22 December

UnEarthly: meteorites and microstructures @ South Australian Museum North Terrace, Adelaide.
UnEarthly: meteorites and microstructures features work by contemporary jeweller and metalsmith, Meghan O'Rourke.

2014

FRIENDS SASA Events

Tuesday 1 April 2014

Fundraising event @ Bradley Forum—Theme to be advised

Tuesday 2 September 2014

Friends of SASA Annual General Meeting @ Bradley Forum—Guest Speaker/s to be advised.

2014 ADELAIDE
BIENNIAL OF
AUSTRALIAN ART

**DARK
HEART**

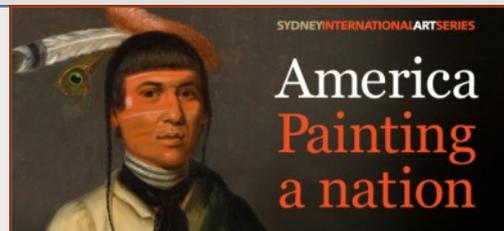


Ah Xian Evolutionaural: Turquoise – I, 2011-2013, bronze, gold, turquoise, 54.0 x 43.0 x 29.5 cm, courtesy the artist.

Curated by Nick Mitzevich, the 2014 Adelaide Biennial of Australian Art: Dark Heart taps into the hearts and minds of the nation – probing the personal, political and psychological dimensions of contemporary issues in Australia.

It explores Australia's cultural identity through the lens of some of the country's leading contemporary artists. Featuring photography, painting, sculpture, installation and the moving image, this Biennial offers audiences an emotive and immersive experience.

The Adelaide Biennial is on from 1 March to 11 May



Henry Inman, *No-Tin (Wind)*, a Chippewa Chief, 1832–33 (Detail)

The Art Gallery of New South Wales is currently host to one of the most ambitious exhibitions of American art ever presented in Australia. From epic landscapes and the pioneering spirit, to the gritty realism of the modern city, **America: painting a nation** celebrates the creative forces that traversed 200 years of American history up to the 1960s. With many masterpieces being shown for the first time, the exhibition brings together over 80 works from major artists, including James Whistler, Edward Hopper, Mark Rothko, Georgia O'Keeffe and Jackson Pollock.

AGNSW Exhibition dates: 8 Nov 2013 to 9 Feb 2014

President's Report Continued (page 2)

That leaves only post 1993 to the present for the history to be complete at least for now; a period when the School became part of UniSA and the effect of university attitudes on the nature of teaching with its emphasis on research infecting the highly practical art school. If you can help with this part of our history please contact Jenny via the **Friends SASA email**. If you have some perspectives to offer jot them down and send them in.

As I look over some of the history and think about what we might achieve, it is with a mixture of pride and humility that I take up the challenge through the Board for the Friends to become a powerful force in the SA art scene. I am optimistic: I hope you share this and are prepared to contribute to make the Friends the vibrant and innovative body that it already had shown the promise of becoming. We do need your support for which I give a sincere thank you.

Gregor Ramsey AM
President, Friends SASA
October, 2013.