



## GABRIELLA BISETTO WINS PRESTIGIOUS TOM MALONE GLASS PRIZE FOR 2016

Adelaide artist and Head of Glass at the South Australian School of Art, Gabriella Bisetto has taken out this year's \$12,000 acquisitive Tom Malone Prize for contemporary glass artists at the Art Gallery of Western Australia (AGWA). Established in 2013, the Tom Malone Prize is one of Australia's most prestigious prizes for glass artists. As the judges of the prize, which included the award benefactor, Elizabeth Malone and the Director of AGWA, Stefano Carboni explained enthusiastically, Bisetto's suspended spherical tangle of tubular glass titled *Becoming*, was 'instantly, unavoidably compelling'. It is ... *a sculpture with real presence, it interacts with its surroundings wonderfully and, hovering above the floor, it casts shadows that multiply it in curious ways' ... [the work] generates much wonder as, in the hands of such a master of her craft, heat transforms glass into fascinating shapes. What makes this work entirely successful is Bisetto's attention to detail. Coming close to the piece, the viewer sees shifts in colour, as a slight greenish hue becomes evident; small spikes also become noticeable as protective protuberances from the tubular shapes that give the cluster an almost tender quality.*

As the artist has said of the work:



*'Becoming' evolves from my abiding interest in the body and more recently the specific nature of death. The structure ... was inspired by the beauty of the ubiquitous plant species Kali Tragus, common in the arid regions of Australia and especially the Hay Plains which I frequently pass through. It is a plant rarely admired or even noticed until it dies, when in its new animated state it is commonly recognised as a tumbleweed. More visible dead than alive, its transitional state speaks to me about our own mortality and the perplexity of death.*

Gabriella Bisetto, *Becoming*, 2015, blown glass, 1 metre x 1 metre. Photograph courtesy of the artist and photographer, Chris Boha.

The work was created specifically for an exhibition curated by Ursula Halpin and Amelia Ranislau called *Transparent Shadows*, which was held at the SASA Gallery. Importantly, this exhibition won the 2015 Fringe Bank SA Best Art and Design competition. Of the five exhibitors in *Transparent Shadows*, three were shortlisted for the Tom Malone Prize in 2016. The Friends SASA congratulate Gabriella on winning this prestigious award.

### ABOUT

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.

### FRIENDS SASA ANNUAL GENERAL MEETING for 2016

The 2016 Annual General Meeting of the Friends SASA was held at the Bradley Forum, City West Campus on the evening of Tuesday April 5, 2016. In 2015, the Board of Friends SASA agreed to change from a financial year to a calendar year. This has meant that members of the Board elected in April 2015 will continue on in their various roles until April 2016. Given that the chosen theme for the AGM was the *21st Century Art School*, several students

were invited to talk about their experiences at the School. One of these students, Emile Pearson (L), shared a



video which documented his experiences in working with artist Richard Bell on a mural for TAFE SA's Adelaide Central Campus, while Kaitlyn Havers (R) talked about the sites she visited during a 10-day visit to New York and Chicago as part of her Visual Arts study program. More on SASA as a *21st Century Art School* next issue.

## FRIENDS SASA PRESIDENT'S REPORT



Dr Gregor Ramsey with Rebekah Cole, the FSASA President's Prize winner, 2015. The pink wig Rebekah is wearing references her photographic work. (see p4)

The Friends have started the year with a most successful AGM on Tuesday 5 April, brought about by our change to a calendar year. We have kept the same Board elected in November last year and future AGMs will be held in April each year. This has given members a six month 'free period' with annual membership now going from January to December each year, consistent with the academic year of the University. The AGM was most successful with two students presenting their art guided by Andrew Welch, Program Director of Visual Arts, School of Art, Architecture and Design at Uni SA. The students were Emile Pearson who showed some of his work with videos of how the large works for outside display were constructed and Kaitlyn Havers who described a tour by UniSA students to New York and Chicago and its impact on their art understanding.

We have held two Board meetings this year where we have been looking at what more we can do for our members. Jack Condous has been leading the discussion and tabled at the AGM a brochure of possible activities for member comment. We have co-opted three young artists to the Board to see if we can make the Friends more relevant to students and young graduates. These are Tara Sehat Zadeh who won the Friends/Sydney Ball Travelling scholarship, Rebekah Cole, winner of the President of the Friend's Scholarship, and Abbey Turner a talented young artist who has been helping Jack Condous with YouthScape.

The Friends organisation will die if it does not attract more recent graduates. And from my perspective, these young artists and the other new members of the Board have gingered us up already, pitching in when help is needed and taking on significant responsibilities for social media,

exhibitions, and setting up communication links with new graduates and students. From a Board perspective, we have brought three important matters to the attention of the Vice Chancellor of the University of South Australia, Professor David Lloyd, these three being:

**Auction of Art Works**

The first is the auction of more than 35 art works brought together by Life Member Jack Condous. These have been generously donated by members of the Friends as well as some from the Royal SA Society of Arts. An online catalogue will be emailed out for online bidding in advance of the 25th Birthday Dinner of UniSA on Friday 29 July 2016. The proceeds will fund a visual art scholarship. We appreciate the support of the Vice Chancellor in this endeavour.

**European Oak Panels**

The second is the rescue by one of our members, Stephanie Schrapel, of a set of three panels, carved in European oak, depicting John Ruskin's 'Seven Lamps of Architecture': *Sacrifice, Truth, Power, Beauty, Life, Memory and Obedience*. (See p6 for more details). The Board realises that they are in effect UniSA property but would like to see them displayed permanently in some appropriate position. There would be sound publicity for the University to have a formal 'handover' ceremony possibly now, and another unveiling when they have been placed in their permanent position. It seems particularly appropriate for the handover to be part of the University's 25 year celebrations, and the fact that the South Australian School of Art is one of only two precursor institutions specified in the University's Act.

**The History Project**

The third is progress with the History Project, a major work by Dr Jenny Aland PSM, Adjunct Research Fellow, School of Art, Architecture & Design, University of South Australia. It is hoped that the first draft of this history, which has the working title of *Through the Lens of Time: 155 years at the South Australian School of Art*, will be completed by 31 May 2016, with the final publication being a great addition to the 25 Years of UniSA celebrations. The first four chapters of the eight planned, have been circulated for comment to a group of 'Critical friends' as well as members of the Friends of SASA Board. You will find a very short excerpt from a draft version of this history on pages 7 and 8 of this Newsletter.

**What is an art school in the 21st Century?**

What is an art school in the 21st Century? This topic was the theme for the presentation by two students at the recent AGM. What led us to examine that topic from the point of view of current or recent students is that our History tells us that the South Australian School of Art has had many incarnations over the years, of place, name, and focus. It has been a school of design, a school of arts and crafts, the South Australian School of Art, and now a component of the UniSA School of Art, Architecture and Design. The School has been managed by the Board of the South Australian Institute, the Education Department, the Department of Technical and Further Education, Torrens College of Advanced Education, Adelaide College of the Arts and Education, the South Australian College of Advanced Education

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IAN CLOVER  
MEMBERSHIP OFFICER'S REPORT

Many thanks to my predecessor, Robyn Zerna-Russell, for her valuable hard work as the Friends' Membership Officer. Since taking on the role in late 2015, I have followed up by seeking membership renewals for 2016. A number of reminder emails and letters have been sent to members since the November 2015 AGM. This year, the number of financial members has unfortunately fallen significantly. We therefore encourage all members to ensure that they have paid up for 2016 and recruit other friends and alumni of SASA. You can renew your membership via our website [www.friendsofsasa.com](http://www.friendsofsasa.com) or by emailing me at [cloverian@outlook.com](mailto:cloverian@outlook.com). FSASA relies on your subscriptions so that we can provide scholarships to SASA graduates and undertake projects such as the 155-year History of the South Australian School of Art.

**Ian Clover, Friends SASA Membership Officer, 2015 - 2017.**

**EDITOR'S NOTE:** This issue features the work of two PhD Candidates at the South Australian School of Art ... **Tara Sehat Zedah** (below) and **Sera Waters** (p5)

**TARA SEHAT ZADEH.. PHD CANDIDATE & SYD BALL/FRIENDSASA 2015 TRAVELLING SCHOLARSHIP WINNER**



The working title of Tara's PhD is **LOOKING BEHIND TO SEE BEYOND : An exploration of shifting visual and cultural representations of the Perso-Arabic script.** In summary, Tara's research is an historical exploration of the impact of Iranian sociocultural discourse on the shape of the Perso-Arabic script and the visual culture of Iran. The time span for this project begins from the introduction of the printing press in early 19th century Iran, and continues to the present time of digital text input systems. Tara's underlying argument is that language, as a form of discursive practice is shaped by its social structure and at the same time contributes to establishing/ changing the social structure.



Textile Fragment, late 14th - early 15th century, Spain, Islamic culture, silk: lampas, Textile: L. 10 5/8 in. (27 cm) W. 21 1/4 in. (54 cm) Mount: L. 15 1/2 in. (39.4 cm) W. 26 in. (66 cm) D. 1 3/4 in. (4.4 cm), Islamic Collection, Metropolitan Museum of Art, New York.

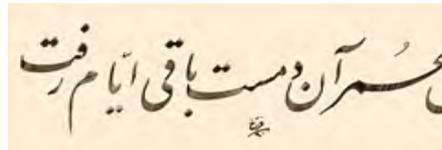
As she notes, there have been numerous scholarly works on Persian language and its written form which have been drawn from a variety of social and cultural perspectives. However there are very few such works that explore the dialectical relationship between language and society from a design point of view ... In other words, the shape of a script, its visual reflection of the sociocultural dimensions

of a given society (here: Iran) and how these dimensions intersect.

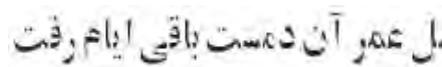
This exploration is of great importance, given the fact that, as a country within the boundaries of Islamic culture, the visual culture of Iran was based upon the traditions of script and calligraphy. In researching the connection between the social structure of Iran and the design and application of the Perso-Arabic script, it has become necessary for Tara to undertake specific on-site data collection.

The method of data collection she will use will include archival data collection, site visits, and interviews with key individuals. The collected samples and their analysis will be presented in a comprehensive portfolio which not only shapes the body of this PhD project, but also contributes to several scholarly publications, academic and professional cooperation, and design exhibitions.

The Friends SASA/Syd Ball Travelling Scholarship will enable Tara to travel to various overseas sites to collect the data she requires to enrich and shape her study.



A section of a poem, written in Nasta'liq by Reza Farrokh, 2010



The same poem in Mitra, a Perso-Arabic type face designed based on the logic of printing machine using the modified Naskh script

Below: A collection of 3-dimensional calligraphic letters created by Tara for her 2011-2012 Masters project.



**DR MARY KNIGHTS, DIRECTOR OF SASA GALLERY LEAVES SASA & UNISA**

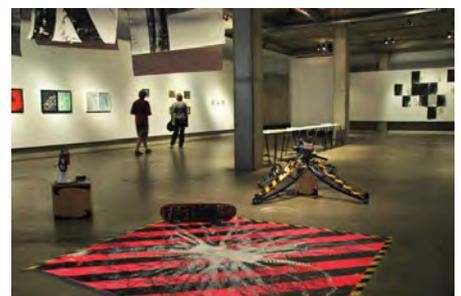


Dr. Mary Knights, Senior Curator of Art, Tasmanian Museum & Art Gallery

After a decade of leading the development and exhibition activities of the South Australian School of Art Gallery Dr. Mary Knights has departed Adelaide and the University of South Australia to take up a post as Senior Curator at the Tasmanian Museum and Art Gallery in Hobart. During her time leading the SASA Gallery, Mary established it as a leading venue for contemporary art in Adelaide and gained national recognition for the exhibitions she and others curated for the gallery. The exhibitions at the SASA Gallery have set the standard in quality in respect of both curatorial invention and presentation. With Mary's departure our challenge will be to assure we maintain that level of quality. The School recognises the key value the gallery represents to our students and staff, and to Adelaide more widely, and we look forward to the next phase in the gallery's development, with the intention to maintain its value in teaching and research and its impact in Adelaide and beyond. Dr. Knights will sustain her connection with us as she will be an Adjunct Lecturer with the School, continuing to supervise a number of Research Students.

**Professor Simon Biggs**  
**Director: South Australian School of Art;**  
**Associate Head of School (Research): Art, Architecture and Design.**

Below: Installation view of *The Unstable Image*, an exhibition of contemporary printmaking that is on show at the SASA Gallery until April 22, 2016.



**SOME THOUGHTS ON BEING A STUDENT AT SASA BY REBEKAH COLE ... SASA GRADUATE, 2015 UNIVERSITY AMBASSADOR FOR VISUAL ARTS & WINNER OF THE 2015 FRIENDS SASA PRESIDENT'S PRIZE.**

A huge thankyou to the President of the Friends of SASA for awarding me the 'President's prize'. (At right, Rebekah Cole with Dr Andrew Welch) I truly didn't think my photographic series, *Unfolded*, (centre) would be selected, but so honored it did. The award has not only helped my confidence in pursuing the arts but the generous \$500 prize has financially helped me apply for multiple online Art Draws and Prizes. It will also help dramatically with the cost of setting up my own website. Looking back on my time as a student at SASA and as Visual Arts Ambassador, the following are some of my reflections on these experiences.

**Things I would tell my peers if I had the opportunity to do so ...**

- Check your emails, that 'clutter of emails is not spam'. If I hadn't read the emails I never would have considered becoming a University Ambassador or joining the Gradshow Committee. It was such a pleasure being the only student representing the Visual Arts: Doing so, widened my understanding of the business side of the University and the lengths UniSA goes to in order to cater for a wide range of student interests and ambitions.
- It was great learning about Double Degrees, Mid Year Enrolments, Transfers, Deferring and things such as external, part time and full time studies. I think all students need to know this, it helps to know you have options, things change, life happens.
- Go to the art and craft sales, the sausage sizzles, the bake sales, the open days, the artist talks. They are not a waste of time ... if only I had found this out sooner.
- Don't limit yourself to participating only in the compulsory things. I loved being one of the Grad Show committee members and being on the photography committee. It was in this latter role that I organised the majority of the photos that are in the Gradshow catalogue. Just because you're not



being paid for something doesn't mean it won't make you successful.

- Don't be a stranger to your teachers, and be sure to fill out the end of semester feedbacks, it helps the Uni help you. Every little thing you do for the school, every nice thing you say is a potential enrolment. More students mean more money which means more facilities and opportunities that you benefit from.

**What I wish the course had more of:**

- Introducing practicals and role-plays on applying for jobs, assignments, class topics or lectures on things such as business etiquette, professionalism within the art world, networking and the do's and don'ts in becoming a successful artist.



- The business side of being an artist as well as the creative side. The subject that had the most value for me was the Visual Arts Professional Practice class I attended in my final year. It taught me things I would have otherwise struggled to understand. I learned about the organisations you need to be familiar with, the galleries you should be visiting, the fundraisers and networking events you need to attend and the individual people you need to know. I learned about the Facebook pages you should 'like', the

Linkedin events you need to RSVP to, the emails that should be saved and about the galleries that take on volunteers or temps.

- The one thing I felt I still needed to know when leaving the course behind was how to turn my degree into a career. The professional practice course covered the basics, but when it came to everything else I felt we were left a little high and dry.

**My experience:**

I found the final year to be the most rewarding. As the years go by, you become more and more independent and self assured and your maturity and artistic expression evolves. By the time of your final assignments, you're deciding everything, your journal layout, your research, your images, your space, your subject matter, 'everything'!

The first year was difficult for me, I won't lie. I was eighteen and I wanted to take photos, and I found myself having to sketch in charcoal to represent my feelings. I didn't know where I was and what I was doing. Looking back I realised it wasn't terrible at all. The course was designed to challenge your creativity, broaden your horizons and understand the art world as a collective and this allowed me to work with mixed media in my final work ... The skills I disliked in my first year worked to my advantage five years later.

**Some of the many questions I began pondering the day I graduated included those to do with the specifics of ...**

- Photography: contracts, rates to charge people, editing, pricing prints, taxation issues, eg GST.
- Getting an ABN, Pay Pal account, Security.
- Creating a business name
- Website design: knowing what to include, exclude
- Creating portfolios, resumés, business cards
- Applying for grants, collaborations, reaching out to galleries, networking
- Copyright: How to protect yourself from people stealing or sharing your work without permission or recognition.

I hope some of these thoughts will resonate with current and future students of the South Australian School of Art.

**Rebekah Cole**  
**Visual Arts Graduate**

IN CONVERSATION WITH SERA  
WATERS, PHD CANDIDATE @ THE  
SOUTH AUSTRALIAN SCHOOL OF ART



Sera Waters is an Adelaide based artist, writer and lecturer. After graduating with honours from the South Australian School of Art, UniSA, (1997-2000) and living a short time in Tokyo, she undertook a Masters, Studies in Art History at the University of Adelaide which she tells me, involved her in research into Japanese visions of the monstrous and catastrophic. In 2006 Waters was awarded the Ruth Tuck Scholarship, which enabled her to attend the Royal School of Needlework at Hampton Court Palace, Surrey, to undertake an intense study into hand embroidery. Although only there for a four-week summer-school, which she says was an amazing experience, this scholarship introduced Sera to the intricacies of fine embroidery, particularly blackwork, which is a way of stitching in which black thread is predominant.

A combination of these experiences has led Sera into a practice characterised by darkly stitched meticulousness which interprets and reflects her enduring interest in colonial history, particularly that of South Australia and her settler family. Such interests are often woven into her practice accompanied by interpretations of the darker side of contemporary narratives. When asked if she had changed the title of her study, which has the working title of *Settling ghosts: a visual arts enquiry into the physical acts of making home in settler Australia*, during the two and a bit years she has already been working on it, Sera responded:

*It's heading in a different direction than I thought it would. I thought I would cover certain artefacts and it would be quite contained ... but it's huge, and there's so many little 'ins and outs' and encounters and dark pasts ... and there's so much*

*there, I'm really going to have to change it and contain it a little bit more 'cos it's so rich. I am quite interested in the Victorian period so that may help me refine it down so it is more manageable.*

The form of PhD that Sera is undertaking is that of 'practice-led' research. When asked what this form of research entails, Sera replied:

*It depends ... it is negotiated by the School. In my case, it is about 80 percent practice (an exhibition) and 20 percent ... about 20,000 words written. I am a third of the way through, so I plan to have my major exhibition in 2018. I must say though it is such a privileged thing to do, because I was lucky enough to get a scholarship. I get paid effectively to make my work as well as spend time researching aspects of my work that are of immediate relevance.*

When asked how many works she plans to have in her exhibition, whether it has a theme and whether she has started making work for it, Sera replied:

*I have started. I'm still kind of experimenting and finding my way at this stage ... I'd like to have it as a domestic setting and have objects displayed so you don't quite know how to read them. I'd like it to have a dark, but homely atmosphere.*

When asked to elaborate further on her practice, Sera responded:

*I'm really questioning the role of recognition. I'm thinking about not so much how we deal with the past, but what is our relationship with it and how we*



*Lure the locals: Gentleman's collectables (decoy, bait, wait, s(t)inker) (detail) 2014, Decoy: linen, foam, felt, cotton and screen. Bait: handmade beads, string, wings. Dimensions variable.*

*Ware and Tear 2015, Linen, cotton, kangaroo pelt, creweel, rope, velvet, leather, 58 x 38 cm. Photograph Grant Hancock.*



*keep moving on while at the same time, acknowledging the darker past.*

As an artist, Sera went solo in 2006. Other solo exhibitions have followed on an almost annual basis. These exhibitions, which have been assigned titles such as *Spectre Folk* (2015), *Ghostscapes* (2014) and *Dark Portals* (2013) are indicative of Sera's continued questioning of the relationship between the past and present. As she wrote in the introduction to her *Ghostscapes* exhibition:

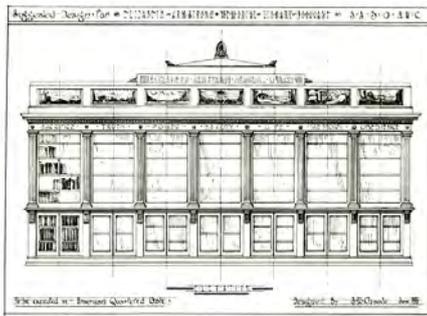
*I live here, in South Australia, as have some of my ancestors for nearly 180 years. Like them, I am not a homemaker but a settler. I build and stitch makeshift 'homes' atop this ancient land to whose inner workings remain mystifying and to which I have no historical ties (bar the humble lineage of settlers who have similarly sought resting places). I associate 'home' here, particularly in my darker moments, with uneasy foundations and an enduring obliviousness to what lies beneath and before. As such, I imagine 'homes' as teetering and temporary dwellings merely balancing atop hughnормous (as my son would say) hills ... From the hills ghosts rise. Some seem familiar and most don't, but their presence can be felt; in a stone, an old river red gum, the force of the wind, a street name and more. Rather than pretend they aren't there, it seems a better plan to settle in with the ghosts of this land(scape) and to give them space in which they can howl and hush their inexpressible pasts.*

To see and read more about Sera's work, go to her comprehensive website [www.serawaters.com](http://www.serawaters.com).

**Dr Jenny Aland, Editor**

**ELIZABETH ARMSTRONG MEMORIAL LIBRARY BOOKCASE ... AND ITS SEVEN LAMPS OF ARCHITECTURE PANELS**

As our President, Dr Gregor Ramsey has reported, one of our members - Stephanie Schrapel - saw fit to rescue the seven oak panels which formed the top section of the Elizabeth Armstrong Memorial Library Bookcase from being demolished along with the rest of SASA's Stanley Street campus. Designed and carved in the early 1930s by staff and students at the SA School of Arts & Crafts, this bookcase was facilitated by long-serving staff member, Mary Packer Harris to commemorate the much-loved Painting Mistress, Elizabeth Caroline Armstrong. The overall design of the bookcase was made by staff member, Joseph Choate in 1931. (below)



The designs for the seven carved panels were created by the following students under the guidance of Mary Packer Harris: **Sacrifice**, Molly Staude; **Truth**, Loma M. Brown; **Power**, Hazel Richards; **Beauty**, Mavis McDonald; **Life**, Betty Vivian; **Memory**, Ivor P. Francis and **Obedience** by Eileen Warren.



The oak panels L to R: Memory, Obedience, Sacrifice, Truth, Power, Beauty and Life.

It is hoped that all seven panels will soon be placed within the University where they can be widely appreciated. A short essay on Elizabeth Armstrong and the oak panels has been posted to our website: [www.friendsofsasa.com](http://www.friendsofsasa.com)

**PRESIDENT'S REPORT (cont. from p2)**

as part of a CAE, and for the past 25 years, the University of South Australia. It has been housed in the Institute Building, the Exhibition Building, in its own building in Stanley Street, at Underdale and now in the West End of the city as part of UniSA. Well may we ask what is it, and where is it now! Largely administered as a 'stand-alone' institution for much of its first century, SASA has for the past 42 years been part of the administration of a much larger organisation and for the most recent 25, part of a large university with its own goals and objectives. It is now within a School of Art, Architecture & Design, which has the advantages of a much broader knowledge base to draw from, an emphasis on research, excellent facilities, and the opportunity for students from a range of disciplines and professions to rub shoulders.

There are advantages a relatively small single purpose institution has that can be lost in a large institution: a close knit student and staff body, clear practical subject offerings, an emphasis on professional activities rather than research, and a close and obvious relationship between the fees paid and the learning undertaken. It is not an accident that after the amalgamations of the 1980s to form the mega universities, there is now a reaction for the establishment, often privately owned and 'for profit', of single purpose institutions. This trend may well increase as university fees rise, and many people prefer the environment that can be created by a small institution. The challenge for a large university is to make them seem small and student friendly with well-defined boundaries for students with future employment aims in their sights, while still pursuing university type goals. This all came to me when I read Sydney-based Christopher Allen's review of Lloyd Rees: **Painting with Pencil** (*Weekend Australian Review* of 12-13 March).

(As an aside, when confronted with the images of Rees (at right), before I read the article, I was moved to say 'Wow, a camera couldn't do that!') Allen is a regular writer on the Arts in *The Australian* and his criticisms should be taken seriously. Many who went through the art school he refers to under previous regimes, liked what they did and want it to continue. The new group within a university

environment want things to change because the old ways are now less relevant to the current visual arts scene and the jobs that may come from a degree in the arts.



Lloyd Rees, *The Giant Fig Tree*, 1933, pencil on paper. Private Collection © Lloyd Rees Estate.

What on earth then did Allen say, I hear you ask? Here are a couple of quotes:  
 ... [what]... we have seen in the following generations has been a tendency to poor training, low expectations in art schools, and hundreds, if not thousands, of graduates unequipped with the competence to embark on any kind of sustained career as an artist. and ...

... Art schools and teachers have an interest in promoting the idea that all their students are potential artists, when in reality only a few have the special combination of ability, inspiration, integrity, and the capacity for hard work that such a career demands. So schools don't encourage the rigour that would soon reveal the lack of these qualities.'

A profession has clear criteria, often government mandated, that have to be met for a person to be called a medical doctor, a lawyer, an accountant, an engineer, and a teacher or a nurse, each with a range of subsets within the profession. Universities in general prepare people for professions. On the other hand, anyone can call themselves an artist with the claim strengthened by the number of exhibitions, the price on pieces of art, acknowledgement by other artists, where their art is held, perhaps indicated by membership of an organisation like the Royal SA Society of Arts. If to be an artist was to be a profession, what criteria would you place on the term?

As you can see the Friends SASA Board has a lot on its plate and my appreciation to all the volunteers who make it all work. Shoestrings can produce positive results! What do you think about the matters I have raised?

**Gregor Ramsey AM D Univ (UniSA)**

## AROUND THE GALLERIES : CURRENT / UPCOMING EXHIBITIONS, EVENTS

## SASA GALLERY

## The Unstable Image

Tuesday 29 March - Friday 22 April 2016

Artists: Aleksandra Antic, Paul Coldwell, Marion Crawford, Joel Gailer, Performprint & Olga Sankey.

Curators: Aleksandra Antic & Olga Sankey.



Joel Gailer, Unique State, 2014

The artists in this exhibition employ strategies of repetition, subversion or transparency to challenge the traditional role and/or the inherent qualities of printmaking. The work in this exhibition will seek to extend and question the notion of the resilience of the image in the present context.

## AAD Post Graduate Season 1

Monday 2 - Friday 27 May 2016

The postgraduate season is a series of examination exhibitions.

## Exegesis Title:

Acts of Observation: drawing time from nature

Artist: Angela Dawes

## ANNE &amp; GORDON SAMSTAG MUSEUM OF ART

## 2016 Adelaide Biennial of Australian Art: Magic Object

Saturday 27 February - Saturday 14 May 2016

Curator - Lisa Slade

Magic Object can be seen across 5 sites: Art Gallery of South Australia, Anne &



Image: Kate Rohde, Ornament Crimes, 2015, Rigg Design Prize 2015, National Gallery of Victoria, Melbourne. Courtesy the artist and the National Gallery of Victoria, Melbourne. photo: Brooke Holm.

Gordon Samstag Museum of Art, Jam Factory 2, Carrick Hill and the Santos Museum of Economic Botany, Botanic Gardens. The exhibition concludes on 27 May, 2016. If you can't make it to any of these venues, the Adelaide Biennial website has succinct statements on each of the exhibiting artists along with several images of their work. Just go to [www.adelaidebiennial.com](http://www.adelaidebiennial.com)

## ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS UPCOMING EXHIBITIONS

## CHARACTERS OF FLEURIEU PRIZE 2016

Signal Point Gallery, Goolwa  
18th April to 29th May 2016

This prize challenged artists to interpret characters from the Fleurieu.

The exhibition of prize winning works will be officially opened on **Saturday 23 April at 3pm** by Lisa Slade, Assistant Director, Art Gallery of South Australia.

**SOLAR ART PRIZE: CARING FOR OUR PLANET - \$40,000 (NON-ACQUISITIVE)**  
From 2 - 23 October

Open to all South Australians. The aim of this exhibition is to show care for our planet and environment. This may be done by showing the natural environment; its animals or plants; people taking responsible action to curb their carbon footprint or promoting action against global warming. Entries close 23 August, 2016.

**THE SA PRIMARY SCHOOLS ENVIRONMENTAL/CLIMATE CHANGE EXHIBITION**

30 September to 28 October, 2016.

For Entry forms to this prize/exhibition, go to the [RSASA](http://RSASA) website.



Pat Hoffie, Smoke and Mirrors, (detail), 2012, carbon on paper with mirrors. Courtesy the artist.

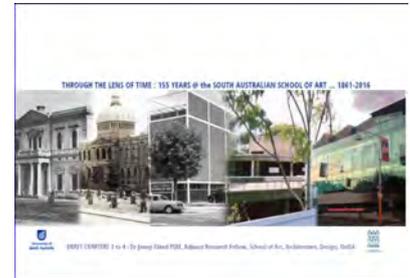
## FLINDERS UNIVERSITY ART MUSEUM &amp; CITY GALLERY

## Giving Voice: The Art of dissent

23 April - 26 June

This exhibition includes sculpture, painting, printmaking and film by eight contemporary Australian artists compelled to cast their views on pressing social, political and environmental concerns.

## SHORT EXCERPT FROM SASA HISTORY PROVIDED BY AUTHOR, JENNY ALAND



As the President has reported, my work on the history of SASA - *Through the lens of time: 155 years at the South Australian School of Art* - is on-going. Drafts of the first four chapters have been completed and the fifth - *Between the War years and beyond ... 1920 to 1950s* - is well underway. Rather than provide more on my progress, I thought it timely to share a small excerpt from the draft material with readers. This excerpt comes from Chapter 3 and is sub-titled:

**NOTABLE STUDENTS AT THE SCHOOL IN THE 1890S**

Of the many hundreds, indeed thousands of students that passed through the School in the period between its formation in 1861 and the 1890s, several became notable figures within the story of the School and South Australian visual arts. Students and later staff members Elizabeth Armstrong and Rosa Fiveash have already been mentioned. Laurence Hotham Howie is another. A student during the 1890s, assistant master in the 1900s, war artist, designer, craftsperson and Principal of the School from 1920 to 1941, his story is told later in this history. The Hambidge sisters, Alice, Helen and Millicent were also notable students at the School during the mid to late 1890s. However, much of their more mature work was completed in the 1900s and later decades.

There were however, two students who studied at the School during the 1890s, albeit very briefly in the context of their long-lived artistic careers, who subsequently became both national and internationally renowned figures in the world of Australian art. Margaret Rose MacPherson or Margaret Preston as she is best known, is one of these individuals. The other is Hans Heysen.

Many sources suggest that Margaret Preston studied at the School under Gill during 1898. However, given that

>>>Cont. over



Margaret Rose Preston seen here painting a still life. circa 1909. State Library of South Australia. PRG 280/1/6/327

Elizabeth Armstrong was the School's Painting Mistress who worked in oils and specialised in still life studies and that Preston was at the time, largely a painter of still-life, it could be argued that it was Armstrong rather than Gill who influenced her ability to work in that genre.

It is also on record, that Preston did have direct contact with Gill by virtue of her attendance at his life drawing classes in the year before her 1898 studies. As fellow student at the School, Hans Heysen recalled, it was in 1897 that he attended, for the first time, a life drawing class run by Gill at the School of Design. Embarrassed at having to look at the nude model, Heysen described the experience:

*It was the first nude I'd drawn, and I tell you I sat well on the side, as far as I could get. There were only six or eight of us in the class, mostly men, and we all wanted to sit on the side. We thought Margaret Preston was a hussy – she sat right in front of the model, square in front. But by gosh she was the only one.*

A year after her studies at the School of Design, Preston leased a studio and began teaching full time and painting her own work at week-ends. Among her students in the following years were notable women artists such as Bessie Davidson, Gladys Reynell and Stella Bowen. Further studies overseas followed as did a lifelong career

of working as an artist either in Australia or overseas.

Hans Heysen began his formal art studies as a teenager with artist and teacher James Ashton, who had established his own Art School in 1886, first at Norwood and then in the centre of Adelaide as the Ashton Academy of Arts in 1896. It was while Ashton was studying overseas in 1894 that the talented Heysen attended the School of Design under Gill. Apparently frustrated by Gill's teaching, Heysen returned to Ashton the following year. However in 1897, through the financial generosity of Adelaide businessman Robert Barr-Smith, Heysen returned to study at the School of Design.

Well known Australian author Colin Thiele knew Heysen well and wrote several books on the artist and his life in Hahndorf where he lived before the first World War. As Thiele asserts, it was under the tutelage of Gill that Heysen developed his strong disciplinary practice and outstanding drafting skills in the mediums of charcoal, crayon, pastel and pencil. Thiele also suggests that it was from Gill that Heysen gained an appreciation of the beauty of the Australian gum tree. One of Heysen's early studies of the local landscape titled **Rocks and Gumtree**, was painted in 1897, the same year he studied at the School of Design.



Hans Heysen, Australia, 1877 – 1968, **Rocks and Gumtree**, 1897, Adelaide, watercolour on paper, 19.35 x 21.3 cm. Purchased V K Burmeister Bequest Fund 1957. Art Gallery of South Australia, Adelaide.

## UPCOMING EVENTS FOR 2016

### SASA GALLERY

#### THE UNSTABLE IMAGE

29 March - 22 April

### ANNE & GORDON SAMSTAG MUSEUM OF ART

#### 2016 ADELAIDE BIENNIAL OF ART: MAGIC OBJECT

27 February - 14 May

#### FLEURIEU ART PRIZE

3 June - 29 July

### ART GALLERY OF SOUTH AUSTRALIA

#### 2016 ADELAIDE BIENNIAL OF ART: MAGIC OBJECT

27 February - 14 May

### FLINDERS UNIVERSITY ART MUSEUM & CITY GALLERY

#### GIVING VOICE: THE ART OF DISSENT

26 Sept - 9 November

### TANDANYA NATIONAL ABORIGINAL CULTURAL INSTITUTE

#### BOO: ABORIGINAL GHOST STORIES & OTHER SCARY MATTERS

23 February - 23 April

### ART IMAGES

#### TIFFANY KINGSTON, TRACY DODS & STEPHEN SKILLITSKI

8 April - 8 May

For more information about upcoming events visit [www.friendsofsasa.com](http://www.friendsofsasa.com)

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## FSASA NEWSLETTER

**Dr Jenny Aland** Editor

**Lesley Redgate** Template Design

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