



IN CONVERSATION WITH PROFESSOR SIMON BIGGS: PART ONE

Some weeks ago, Dr Jenny Aland spent an hour in conversation with Simon Biggs, the newly appointed Professor of Art and Director of the South Australian School of Art. This conversation not only explored Simon's career and work as a new media artist, but also touched on some of the extraordinary opportunities that Simon has been provided over his thirty years of working in the field.

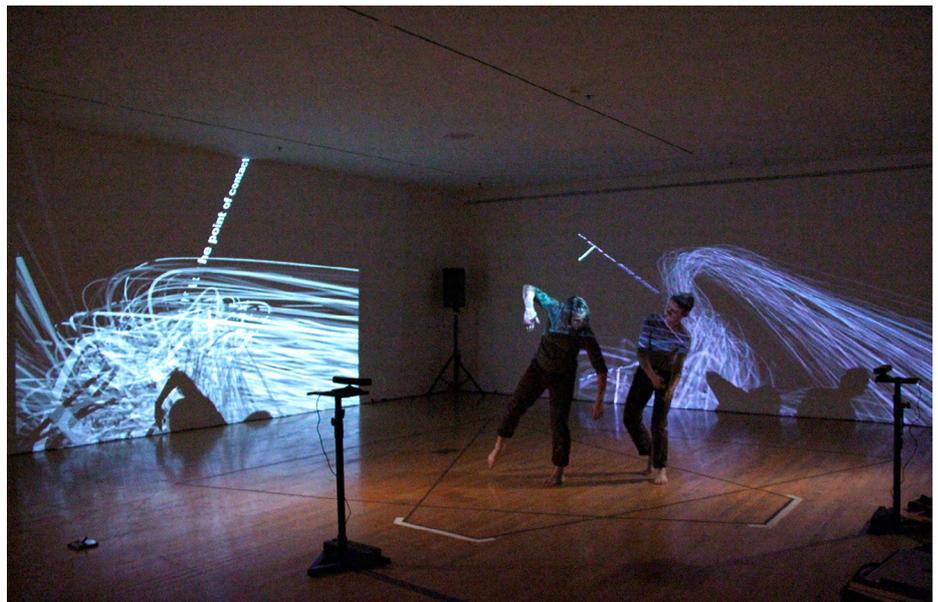
The discussion yielded some 15 pages of transcript – too large to include in its entirety in this issue of the Newsletter. Part One therefore comprises excerpts from the original transcript with linking comment from Dr Aland.

For many, the world of new media art or where art meets technology is not only one of intrigue and fascination on the part of the viewer, but also largely one of incomprehension as far as aesthetic or artistic value is concerned. In other words, they very often 'don't get it!'. For Simon Biggs however, this is the world he not only grew up in but also where he has worked for the past thirty some years. Born in Adelaide to a writer mother and computer scientist father, Simon was exposed early to the visual art world of Adelaide through family friends which included Jaqueline Hick, Ivor Francis, David Dallwitz, John Dowie and Ivor Hele. As Simon recounts:

'At a really early age, I was interested in painting. I remember Jackie Hick in particular, taking an interest in my doodles, for want of a better word. In the 1960s she was doing a lot of 'plein air' work and when I was really quite young - I must have been about eight or thereabouts - she would ask me to come along and sit with her and help. Jackie was then using a lot of powder

pigments which she mixed with oil all on the spot, so she taught me how to do that and how to paint on canvas. All of this was before I was ten I think. I was doing landscape paintings then of no particular merit. But I loved it - loved painting'.

In his late teens, Simon began thinking about what he was going to be serious
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Crosstalk, 2013

Collaborative work by Visual Artist: Simon Biggs

Choreography: Sue Hawksley Sound: Garth Paine

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.

FROM THE PRESIDENT

Artists have always travelled. The early Masters all over Europe; Australians to England and Europe to escape the colony. The English to Australia recording our flora and fauna in an attempt to bring the exotic to those who could not travel themselves. And as travel became easier first by boat and then by plane, Australians in the 1950s and 60s went to England and occasionally to the USA to see what other artists were doing, viewed on their

home territory. The cost and time meant the artist was away for months and even years, some never to return. Now plane travel is so cheap you can go for a week or two to the Venice Biennale or the Tate for the same dollar price as it would have cost 40 years ago. As the world has become global, so has art. Art from overseas travels here for us to experience. Our art travels overseas for others to view. Its sale is international if it is good enough.

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PRESIDENT'S REPORT *from page 1*



We are not isolated anymore and while acknowledging the grey nomads, Australians do tend to travel to other countries more than most. And to experience the art world of another place is often the driving force.

Recently I was travelling in the USA and Canada with my wife Liz who is an artist, which meant seeing art and visiting galleries whenever we could. This included her 15 seconds of fame at the See.Me Gallery in New York where one of her digital art pieces was part of an exhibition and by absolute luck we were in New York for the opening.

A day at the Metropolitan Museum of Art in New York was a highlight. Of all the art we saw there, the temporary display of Charles James, fashion designer from the 1930s to the 1960s, was an extraordinary exhibition even for a male like me. Not just for the show, but how things can be displayed these days integrating digital with the real thing. It was just fascinating to see the whole process of inspiration, design, and construction, together with the finished gowns and outfits. If you are interested, check out the video: it gives a glimpse of what they were doing with the computer/camera/videos accompanying each gown. They showed where James' got his inspiration for each piece, then a 3D mesh image of the garment, then deconstructed it to show each piece that was part of it, and where it fitted in the whole. Then these were laid flat on a fabric length to show how it had been cut, then reconstructed to analyse all the ways the pieces were joined, reinforced, and so on to make the structural whole. It was the best explanation of 'how did they do it?' I have ever seen in an exhibition. Here is the link: <http://www.metmuseum.org/exhibitions/listings/2014/charles-james-beyond-fashion/video-and-audio>. It is interesting

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to note that Charles James invented the strapless gown: an architectural feat in a fashion sense to compare with the Sydney Opera House.

From the sublime of New York to the 'Gor Blimey' of Las Vegas: kitsch reigns supreme and Vegas is the only place I know where night follows night in cacophonous succession. The only thing worth mentioning from there was some Metaphorical Surrealist art that you can follow up on <http://vladimirkush.com>. I found it quite engaging and a sharp relief from the garish glitz that is the very surreal Las Vegas.



I will offer one last thing that took my fancy. Having been in the Rockies and the Inside Passage to Alaska and seen trees, trees, trees and the occasional bear and bald eagle. It was amazing that in Campbell River on Vancouver Island we lucked upon a 'competition' of at least 40 artists, two of whom were women doing chainsaw sculpture. When one of them learned I was from Australia he nominated some great Australian chainsaw sculptors including Rob Bast of Seville, east of Melbourne, some of whom participated in these competitions, in an art form I didn't even know existed. Huge logs up to a metre across and 2 or 3 metres high were the basic canvas. I was truly amazed and you can see what you think on <http://www.jordancarving.com/>

So Friends, and artists, and teachers and students keep travelling: we are in a global world and terms like Australian Art or American Art have a waning meaning. Let's hope that globalisation can mean coming together instead of tearing everything apart, like MH17.

Gregor Ramsey AM
President

EDITORIAL

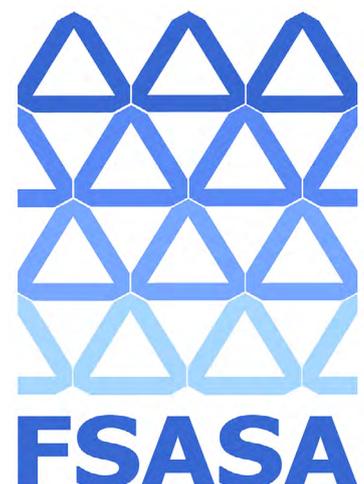
'NEW LOOK' NEWSLETTER, LOGO & WEBSITE

Welcome to the first issue of a 'new look' Friends SASA Newsletter. Design and layout are by Board Member Lesley Redgate who has, we think, given it a much more modern and refreshingly up to date appearance. The Newsletter also features a slight re-vamp of the original logo which was conceptualized and designed by the Vice President of Friends SASA, Brian Budgen. Congratulations and thanks to both Lesley and Brian for volunteering their time and artistic abilities to update these important branding aspects of our organization.

A similarly refreshing 'new look' has also been given to the Friends SASA website by our Board Secretary and second year visual arts student, Jade Monserrat. The original website which we launched in 2008 has been archived and is no longer accessible online. Importantly, the new Friends SASA website has a different web address, this being www.friendsofsasa.com. Please make sure you become familiar with the contents of this new site which also has a link to our Facebook page – which currently boasts 350 'Likers'.

Don't forget if you have any information about exhibitions, events and other items of interest, please feel free to forward these on to the Editor, via the Friends of SASA website.

Dr Jenny Aland PDM
Editor



IN CONVERSATION WITH PROFESSOR SIMON BIGGS: Part One

from page 1

about and it seemed to him that art was the one thing he knew he could do - that he loved and got a lot of value from.

'I didn't go to art school' he says, 'because at quite an early age I started working with computers. They were always around the house because of my dad's work and I got interested in using computers for visualization work and image making. I was then looking at studying digital imaging. It wasn't called that then, it was called computer graphics or something like that'. At this same time, Simon also had a couple of solo shows of paintings, initially in artist-run spaces such as *Roundspace* and then in one or two commercial galleries such as Adelaide Fine Art Graphics in Melbourne Street (1978). When asked if he showed with Kym Bonython, Simon replied, 'He knew our family, but I never showed with him. I think my work was a bit weird - 'cos I was working with maths and a lot of people didn't get it I think'.

In the early 1980s, Simon was an active member of South Australian Workshops (SAW) along with Roger Noakes, Bronwyn Platten and Heather Ellyard. Fortuitously, Heather's husband Peter Ellyard, was the Director of the state's Ministry of Education and Technology, which had determined to set up an art and technology event as part of the 1984 Adelaide Festival. Called *Interface*, this event was to consist of an exhibition of professional artists working with new media and technology. Simon was subsequently appointed its Director along with Claudio Pompili, who was 'exploring digital composition in music for his PhD. And that comes to the other side of it. I never went to art school, I studied music with Tristan Carey at the Conservatorium. Carey, who was made Professor of Music in the 1970s had set up an Electronic Music Unit which is still going. It's one of the top places in Australia for that kind of music. I had already been fiddling with sound as part of my work in multimedia and he said, 'Well, come and work here. We've got all the computers and there is a community'. And it was through that I met up with Claudio who agreed to program the audio side of *Interface* and I did the visual side and we collaborated on the performance side. So we put that together for the 1984

Adelaide Festival of Arts ... we had about 70 artists ... and it was a big event'. Simultaneously, the Australia Council was offering its first round of Fellowships for Artists in Scientific CSIRO Environments. Simon was awarded one of the three fellowships offered, the idea being that he would work as an artist in a CSIRO Lab for a certain period of time. This proved to be a turning point in his career as a new media artist. He went to Sydney straight after the 1984 Adelaide Festival and spent most of his time at the National Measurement Laboratories in Lane Cove, Sydney. As he recalls: 'that was a great experience. I was working with some really great scientists with amazing equipment and computers. Up until then I had been working with things like coding on my computer and executing that and seeing what happened. But it wasn't interactive - it was only interactive with me, the coder. While I was at the Lab, I started doing research on remote sensing systems. I was able to develop an application that enabled me to do video tracking in real-time video installations and that has really been the basis for much of my technical practice ever since - in that my works have always been interactive and the main form of interaction is visual tracking of various kinds which has evolved over time.'

Don't forget, Professor Biggs is the Guest Speaker at the Friends SASA Annual General Meeting which will be held on Tuesday 2nd August at the University of South Australia's Bradley Forum, with a 6pm start. Once approved by Simon, the full transcript of this interview will be posted to the Friends SASA website: www.friendsofsasa.com

NEWS

02 SEPT 2014 ANNUAL GENERAL MEETING Friends of the SA School of Art

6pm Bradley Forum 5th Floor Hawke Building Uni SA West Campus.

Speaker Simon Biggs, Professor of Art and Director of the South Australian School of Art of the University of South Australia.

Simon's presentation will focus on his recent creative practice and research and how this relates to his new role as Director of the South Australian School of Art.

ROYAL AGRICULTURAL & HORTICULTURAL SOCIETY OF SA (1839-1914)-175TH GALA EVENING

Several members of the Friends SASA attended the 175th Birthday Gala Celebrations held on Saturday 26 July, 2014. Over 1400 people were there. The Gala Dinner was held in a magnificent setting in the Goyder Pavilion at the Adelaide Show Grounds.

It was a great night of entertainment and celebrations where the Governor and his wife Mr and Mrs Scarce attended, along with many dignitaries.

The Show Society has a special Gala publication available *175 Years of Influence & Vision*. If you are interested contact the Adelaide Show office, phone 82105211 or go on line www.theshow.com.

SALA - ART GALLERY SA

THE EXTREME CLIMATE OF NICHOLAS FOLLAND

This year's SALA and Wakefield Press monograph is dedicated to the work of Nicholas Folland. Concurrent with the launch of the publication, authored by Lisa Slade, Project Curator at the Art Gallery of South Australia, is the exhibition *The extreme climate of Nicholas Folland*.

Folland transforms the everyday, the overlooked and the no longer fashionable. Using domestic crystalware, repurposed taxidermy, ice and other wonders, he makes material metaphors that speak to our history and identity.

The extreme climate of Nicholas Folland presents key examples of Folland's work alongside works of art from the Gallery's collection and runs until November 30 this year.



Nicholas Folland with his work *Will it fit in the lift?* 2013 courtesy the artist and Ryan Renshaw Gallery, Brisbane photo: Saul Steed [cont page 7](#)

FSASA TRAVEL GRANT WINNER 2013

CHERI DONALDSON is the proud recipient of the Friends of the South Australian School of Art International Travel Grant for 2013. This grant will enable her to travel to the Czech Republic to conduct a culturally-immersive study of the Czechoslovakian born artist Dušan Marek. Cheri first examined the work of this artist for her Masters in Art History degree which she completed in 2007. The focus of this initial study was on the spiritual connection between the surrealist painting of Dušan Marek and the religious sculpture of his brother Voitre. The focus for her current PhD study is on the place of memory in Marek's relentless and constant search for freedom from outside influences, as reflected particularly in his experimental filmmaking and animation.



By way of background to this intriguingly complex individual and artist Donaldson writes: 'Dušan Tomas Marek (1926-1993) was born during the twentieth century inter-war period the French refer to as *les années foux*, or the 'crazy years', in the little village of Bítouchov in northern Bohemia, on 7 March, 1926. His boyhood was spent in the Jizera Valley, also known as the Bohemian Paradise because of its outstanding natural beauty. Considered a prodigy by his family, he showed an early inclination towards art, wandering through the forest with his older brother, drawing the landscape while Voitre carved into many the rock formations which line the valley'.

'At the age of thirteen, Dušan left school to study at the Applied Arts School in Turnov, where he not only staged his first exhibition but also declared himself to be a surrealist.

He later moved to Prague, where both he and Voitre studied at the Umprum following Czechoslovakia's liberation from the Nazis. The years that he spent in the Czech capital were profoundly formative: Prague was then a hotbed of artistic, social and cultural change. Everyone was surrounded by the new in science, architecture and industry. Even their country was new. However, such freedom and change ended abruptly with the Communist takeover of February 1948. Fortunately, Marek had already left his homeland by then, having escaped possibly by a matter of days or even hours, never to return. He went first into Allied occupied West Germany and then sailed by the International Refugee Organisation ship the *SS Charlton Sovereign*, south to the Antipodes. Following his arrival in Australia in 1948, he followed his destiny as a surrealist painter and experimental filmmaker/ animator until his untimely death in 1993 on the eve of the first national surrealist exhibition at the National Gallery of Australia, in which his work was represented'.

'So, thanks to the Friends of the South Australian School of Art 2013 Travel Grant, it will be my joy to retrace Dušan's steps through the Bohemia of his boyhood and to immerse myself in the life and culture of Prague that so deeply and profoundly influenced his early and formative artistic life'.



UMPRUM - The Academy was founded in 1885 as the School of Applied Arts in Prague. At the time of its establishment it was the first and only state art school in Bohemia. Its mission, according to the founding charter, was 'to nurture manpower skillful in the arts for the artistic industry and to train educational staff for applied arts teaching and for teaching drawing at secondary schools.' It was divided into a three-year general education school and follow-up three- to five-year vocational and special schools with the disciplines of architecture, sculpture, drawing, painting, metal working, wood carving, floral painting and textiles.

YOUTHSCAPE 2014

22 JUNE - 13 JULY

Royal South Australian Society of Arts

Youthscape 2014 was held in the RSASA Gallery from 22 June-13 July 2014. Youthscape is an annual event for artists 15-26 years of age in all categories. Youthscape aims to provide young South Australian artists with their own exhibition as well as to give them encouragement in continuing with their artistic practice. The prizewinners for 2014 were as follows:

FIRST PRIZE RSASA Youth Award Overall Prize, \$1,500: Imogen Ramsey

Pomegranates, pastel.

SECOND PRIZE Friends of the South Australian School of Art, \$1,000: Glenn Kestell *You again*, oil on linen.

THIRD PRIZE Malcolm Campbell Drawing Award, \$300: Jesse Hollier - *The Retrospective*, charcoal on wood.



Imogen Ramsey Pomegranates, pastel.

SYDNEY BALL FRIENDS OF THE SA SCHOOL OF ART TRAVEL PRIZE

With the generous promise of an annual donation of \$1500 by Patron, Sydney Ball, the Friends SASA have determined to combine their annual \$1500 Travelling Scholarship with Syd's donation so that it now becomes the Sydney Ball Friends of the SA School of Art Travel Prize valued at \$3000. The 2014 winner, Christobel Kelly has written thanking the Board and indicating that she will be using the money to travel to Mansfield College Oxford to further her Masters research which is currently titled: 'Re-imagining The Aeneid and its savage children: an examination of the merging of human and animal nature, and its link to the abject'.

HISTORY PROJECT

WONDERFUL OPPORTUNITY FOR THE SASA HISTORY PROJECT

Mark Smith, son of South Australian artist Ruth Tuck (1914-2008), has very generously offered the SASA History Project the opportunity to view the many items he has inherited from his mother, Ruth Tuck. Tuck was a prominent South Australian artist most recognized for the work she made in the 1940s. Working largely in watercolour she chose flowers, landscape and portraits as her chief subject matter. She was also a prolific draughtsperson and teacher. Flinders University has honoured her as 'a teacher and a watercolour painter at the forefront of the fight for the acceptance in Australia of modernism in art'.

THE ITEMS ON OFFER FOR VIEWING INCLUDE:

- A life-size wood-carved head – 'Self Portrait' by **Paul Beadle** [Illustration, n.d.]. Paul was an influential mid 20th century sculptor, illustrator and art teacher who taught extensively in Australia in the 1940s and 1950s before settling in Auckland, New Zealand. Paul has emerged as a significant figure in the history of the South Australian School of Art - he was Head of the School from 1958 to 1960.



- A large untitled, beautifully handwritten book on the elements of art – one of several books given to Ruth by **Gladys Good** who was Head of the Girls Central School of Art (GCAS) from 1932-1949. Ruth was a student at the GCAS during the 1930s. Good is best known for her china painting, but later exhibited photographic works in exhibitions at the Royal South Australian Society of Arts Gallery.

- Many items that once belonged to **Marie Tuck** (SASA staff member 1916-1939). Marie was the first cousin of Ruth's father. She was both painter and printmaker who was heavily influenced by French culture and painting. She travelled to France in 1906 where she took lessons from the Paris-based Australian painter Rupert Bunny, cleaning his studio as payment. It was only the outbreak of WW1 that brought Tuck, albeit very reluctantly, back to Australia. These items also include several small oil paintings by Tuck; her painting and teaching equipment—palette, sketching board, charcoal box, black board compass; albums of postcards from the late 19th to early 20th century, particularly from France; other personal items such as a large and beautiful batik cloth of flowers in 18th century French style, a French cup and saucer with monogram and other biographical material.

- Items by **Mary Packer Harris** (SASA staff member 1922-1953). Harris was a painter, printmaker, designer and embroiderer, who also wrote and published books on art and Quaker philosophy including *In One Splendour Spun: autobiography of a Quaker artist*, *Art, the Torch of Life*, *The Cosmic Rhythm of Art and Literature*; eleven letters to Ruth Tuck from Harris along with self produced Christmas cards made in the period from 1938 to 1973.

- A significant number of works by **Ruth Tuck** herself (SASA student and staff member 1927-1951); examples of her work as a SASA student in the 1930s which include sketches of her art teachers; her painting equipment; a great deal of her art teaching records; thousands of sketches; various portrait paintings, including self portraits, along with her many awards, including an Honorary Doctorate from the University of South Australia.

Friends SASA Vice President, Brian Budgen and myself (Dr Jenny Aland) will view these items at a time convenient to us within the next few weeks. At this point in time, we are unsure if we will be able to photograph or take for scanning any of the items Mark has identified in the above-mentioned list.

THE 1887-88 ADELAIDE JUBILEE INTERNATIONAL EXHIBITION AND BUILDING BOOK PROJECT

Dr Aland has also been invited to contribute a written piece for 'The 1887-88 Adelaide Jubilee International Exhibition and Building Book Project' which will trace the history of the construction and life of the Exhibition Building which was built on North Terrace, Adelaide in 1887 to celebrate the State's 50 year anniversary of the colony and the Jubilee year of Queen Victoria's reign. The project is a collaboration between the Architecture Museum, School of Art, Architecture and Design, University of South Australia, the Professional Historians Association (SA), History SA and Crossing Press, Sydney. Associate Professor Christine Garnaut, School of AAD, UniSA is Chair of the Book's writing committee.

The book will contain illustrated chapters, exhibition overviews and cameos investigating South Australian identity and nationalism in the pre-federation period. It will also include an overview of the post-Jubilee International Exhibition uses of the building. It is this latter overview that will form the focus for Dr Aland's writing. In other words, the chapter will focus on the 72 years (1891 to 1963) the Exhibition Building was home of the South Australian School of Arts and Crafts.

If any readers of this Newsletter have photographs or other memorabilia that may be of use here, please let Dr Aland know via jennyaland@adam.com.au or www.friendsofsasa.com

Dr Jenny Aland PSM
Adjunct Research Fellow, School of Art,
Architecture & Design, UniSA.



Entrance to the School of Art, Exhibition Building, 1963. Photograph from Alan Sierp Collection, SASA Archives.

SOUTH AUSTRALIAN SCHOOL OF ART, ARCHITECTURE & DESIGN: HIGHLIGHTS & ACHIEVEMENTS

STUDENT ACHIEVEMENTS

As in previous years, SASA graduate artists have gained success in the first round of Helpmann Academy Grants for 2014. The successful first round grantees include:

- **Alex Lofting - \$2000** Dymaxion Lab, Grid Projects' pop up venue on North Terrace, Adelaide, hosted two exhibitions featuring emerging SA artists and curators from May to July, 2014
- **Alice Mahoney - \$1500** - Alice travelled to Pilchuck School of Glass in Seattle, USA, for specialist glass classes with Ryo Sekino from 19-30 May, 2014
- **Zoe Woods - \$2000** - Woods will stage a solo exhibition at Sabbia Gallery, Sydney in May 2015 and be mentored by Anna Grigson, gallery director



Zoe Woods, *Untitled from the Ray Series*, acrylic and oil on canvas, diptych, 91 cm x 61 cm per panel.

Another success for Zoe Woods included having one of her untitled 'Ray Series' of works reproduced in the ARTS COVER UP feature in the SA Weekend Magazine (August 2-3). This feature profiled the work of eight artists on the cover of the magazine which were circulated in different areas of Adelaide. The image of Wood's work was also accompanied by some comments from her about the source of inspiration for her Ray series. This read in part: 'It's based on stained-glass windows in Baroque cathedrals - in particular one from Saint Peter's Basilica in Rome... A lot of what I love about the Baroque is the *bel composto* - the synthesis of painting, sculpture and architecture

into one experience'. Wood's work draws comparisons to geometric Colourfield painting, but Kirkwood says her palette owes more to the Hypercolour fashions of the eighties. Other elements from the youth also are at play; her paintings are hung using yellow marine rope. 'I grew up in the country and we used to go sailing on Lake Bonney. A lot of my fixtures for all of these sculptures are marine fixings and fittings. I actually use sailing buoys as the basis for some of them'.

- **Visual Arts graduate Bridgette Minuzzo** has won the Centre for Creative Photography Latent Image Award for an Emerging Artist using Photography. Bridgette is also in the running of the Moving Image Award which will be judged at the end of August

STAFF ACHIEVEMENTS

The artistic abilities of a number of the staff at the School of AAD have also been recognized in exhibitions and/or publications. These include:

- **July/August - Dr Angelique Edmonds**, Lecturer, was invited to present a National Seminar Series to be delivered in ten cities around Australia on the topic of Social Sustainability for continuing professional development of members of the Australian Institute of Architects. This seminar series took place from July 17 to August 11th, 2014
- **July - Mark Kimber**, Studio Head of Photography and New Media at the School of AAD has been selected as a finalist in the 2014 \$25,000 Bowness Photography Prize at the Monash Gallery of Art, Victoria
- **June - Odette England**, Lecturer in digital imaging, has been named a finalist for the prestigious 2014 Sunshine Coast Art Prize for her series *Thrice Upon a Time*. It awards a \$15,000 prize, with an accompanying exhibition for finalists at the Caloundra Regional Gallery, from August 7 to October 26, 2014
- **May - Dr Julie Nichols**, Lecturer: Architecture (Environment) had her book 'Maps and Meanings: Urban Cartography and Urban Design' launched in the Kerry Packer Civic Gallery, Hawke Building on the 30th of May, 2014

MEMBERSHIP REPORT

Membership to Friends SASA is now due for the 2014/15 financial year. Letters have been sent to members.

Please complete and return with your appropriate payment in order for your membership to be processed for the financial year. Cheques can be made payable to Friends SASA Inc

You can pay your membership via the internet at www.friendsofsasa.com.

For EFT payment please make your payment to Account Name - Friends SASA, BSB 805 050, Account Number 4327307.

Enter your name in 'description' or 'comment' field so that it will be recorded on our bank statement. New members are very welcome.

Robyn Zerna-Russell
Membership Officer

INDIVIDUAL MEMBERS LINKS

A number of members of the Friends SASA are active artists with websites that illustrate and promote their work and/or latest exhibitions. To visit the websites of those artists who have given permission for Friends SASA to post a link to their site, just click on their names. If you would like to have your website added to this list, please let the Editorial Committee know via our new website.

Go to www.friendsofsasa.com for *Individual Members Links*

Hugh Adamson

Ian Chandler

Yvonne East

Kon Heyer

Jillian Harvey-Gregurke

Rita Hall

Dr. Milton Moon AM

Dr. Adam Dutkiewicz Moon Arrow Press

Lesley Redgate

Christian Clare Robertson

Ron Rowe

Lois Turner

EXHIBITIONS

THE EXTREME CLIMATE OF NICHOLAS FOLLAND*from page 3*

Folland graduated with a Bachelor of Visual Arts (honours) from the South Australian School of Art in 1999 and was awarded an Anne & Gordon Samstag International Visual Arts Scholarship, facilitating a year of research at the Piet Zwart Institute in Rotterdam in the Netherlands from July 1999 to June 2000.

His work is represented in private and public collections including the Museum of Contemporary Art, Sydney, the National Gallery of Victoria, the Art Gallery of South Australia, Artbank, Anne and Gordon Samstag Collection, the University of South Australia, the University of Queensland and Latrobe Regional Gallery.

THE WORLD OF MORTIMER MENPES

Mortimer Menpes, Britain/Australia, 1855-1938, Mrs Brown-Potter (as Juliet), c.1899, London, drypoint on chine collé on paper, 25.2 x 20.3 cm (plate), David Murray Bequest Fund 2001, Art Gallery of South Australia, Adelaide



This major exhibition pays tribute to the artistic accomplishments of Mortimer Menpes (1855-1938). The exhibition is the first retrospective of Menpes' work and sheds new light on his artistic practice. It includes his work in all media – paintings, prints, drawings and ceramics – and is supported by archival photographs and material.

Art Gallery of South Australia, Adelaide

14 June - 07 September Admission FREE

DORRIT BLACK: UNSEEN FORCES

Dorrit Black, Australia, 1891-1951, Music, 1927-28, London or Paris, unnumbered impression, colour linocut on thin cream, oriental laid paper, 24.1 x 21.2 cm, Elder Bequest Fund 1976, Art Gallery of South Australia, Adelaide

The largest ever retrospective of Dorrit Black's work. Adelaide born Dorrit Black (1891-1951) is one of Australia's most important modern artists and was at the forefront of bringing modern art to Australia from Europe in 1929. Against a reactionary tide, she maintained a determined commitment to practising, promoting and teaching modern art while sustaining a strong desire to express her own artistic vision.

Art Gallery of South Australia, Adelaide

14 June - 07 September Admission FREE

ART PURCHASE EXHIBITION

05 - 14 SEPT 2014

**Goyder Pavilion
Royal Agricultural & Horticultural Society
of SA Inc.**

403 RECORD NUMBER OF ENTRIES

This year's Art Purchase Exhibition is to be held as part of the 175th Birthday Gala Celebrations.

A record number of entries have been received, which is a wonderful response from artists.

This exhibition is an important part of the cultural and artistic calendar of South Australia. It is an exciting and challenging event for all involved in the preparation and presentation of this major large community art exhibition.

Judges Lisa Slade, Tracy Curl and Amanda Pepe will do their selections on Friday 29th August 2014 where many new prizes will be awarded.

The Friends SASA have a new prize of \$500 for students and graduates of the SASA. This prize is to be awarded to a current SASA student or graduate of no more than 5 years (since 2009).

Over 500,000 people visit the show each year, where many artists sell works to many admirers who may never go near a gallery.

In my last year as Convenor of the Art Purchase Exhibition I would like to thank the following:

- artists who have entered
- the Administration of the Adelaide Show
- the RSASA Council and Members
- the Friends of SASA Board and Members
- Denice Daou, Professor Mads Gaardboe Professor Simon Biggs at UNISA
- Sponsors and SALA Festival Management

Thanks also to current Stewards and Judges for their initial support and publicity for this exhibition thus attracting record entries.

If you have time as an artist or as a member of any of the above and you wish to assist in the preparation, presentation of this exhibition please let me know.

Assistance for a few hours, half a day or whole day would be welcome. The following times and days may be useful to plan your assistance; receiving day is Tuesday 26th August from 8.30am to 12noon, 2014. Hanging the exhibition will be Wednesday 27th and Thursday 28th from 9am to 4pm, August 2014.

Please contact me with your details as soon as convenient. I will prepare a timetable of all assistance, indicated details of parking arrangements if needed. Catering for morning tea and lunch can be provided.

Email jackcondous2@bigpond.com

Mobile 0409 414 455.



Mark Kimber, Side Show Valley, 2014, pigment ink-jet print - 2014 Bowness prize finalist (see p6)

INSTITUTIONAL MEMBERS

ART IMAGES GALLERY

32 The Parade, Norwood SA 5067

Telephone +61 8 8363 0806

info@artimagesgallery.com.au

Established 25 years Art Images Gallery is located in Norwood, 2km East of Adelaide, South Australia. The Gallery has an exhibition program which include artists from South Australia and interstate.

HILL SMITH GALLERY

113 Pirie Street, Adelaide SA 5000

Telephone +61 8 8223 6558

hsg@hillsmithgallery.com.au

Established for 20 years, Hill Smith Gallery is situated in the Adelaide CBD, a few minutes walk from the Rundle Mall, the Art Gallery of South Australia, the State Library and Museum. Hill Smith Gallery holds an average of 10 exhibitions per calendar year, featuring works of both local and interstate Australian contemporary artists.

PROLAB IMAGING

116 Fullarton Road, Norwood SA 5067

Telephone +61 8 8333 2166

Email prolabim@bigpond.net.au

Adelaide 's leader in Giclee fine art printing, Prolab has the reputation for producing the best Giclee prints in South Australia. Giclee prints on art papers can be an excellent choice for photographic art exhibitions as the surface is completely non-reflective.

GUILDHOUSE

Level 1, 38 Hindley Street, Adelaide SA

Telephone +61 8 8410 1822

guildhouse@guildhouse.org.au

Guildhouse is the leading South Australian organisation supporting and creating connections for South Australian creative practitioners for over 45 years. Guildhouse began in 1966 as the Craft Association of South Australia. Over the years we have provide professional development support not only for craftspeople but visual artists and designers too assisting them in building enduring, sustainable practices.

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS INC.

Cnr North Terrace & Kintore Avenue, Adelaide SA 5000

Telephone +61 8 8232 0450

rsasarts@bigpond.net.au

Bringing Art to the people and people to the Arts...The Society of Arts - Comprises a major group of South Australian artists and associates tasked with the purpose of encouraging interest and understanding of art in the community.



Brigita Ozolins 'Book Futures'.

DIARY DATES

AUGUST / SEPTEMBER 2014

TUES 02 SEPT 2014

ANNUAL GENERAL MEETING OF THE FRIENDS OF SASA

6pm Bradley Forum 5th Floor
Hawke Building Uni SA West Campus

05 SEPT - 14 SEPT

2014 ART PURCHASE EXHIBITION Royal Adelaide Show

02 SEPT – 26 SEPT

SASA GALLERY : BOOK FUTURES
Artists Brigita Ozolins & Tim Schwartz

02 OCT – 24 OCT

SASA GALLERY: SCATTER
Artists from the School of Visual Art Design
of Guangzhou Academy of Fine Art

Join now and you will receive regular copies of our newsletter as well as invitations to our events and exhibitions. Our website, newsletter and Facebook page will keep you up to date on the SASA History project as well as on other projects, exhibitions and events that are happening both locally and nationally. Membership gives you the opportunity to be part of the committee, vote at the AGM and help plan events. It also entitles you to discounts at our sponsors' stores.

CONTACT US

FRIENDS SASA

SA School of Art

University of South Australia

GPO Box 2471

Adelaide SA 5001

E: friends@friendsasa.com

BECOME A MEMBER / DONATE

Individual \$35

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