



MAX LYLE: JOURNEYS WITH SCULPTURE

After many months, indeed years of planning, Max Lyle's book on his 'Journeys with Sculpture' has finally been published. The long wait has certainly been worthwhile. Every page is a surprise and delight. Superbly photographed works inhabit many of the 180 pages in this beautifully designed book. There is a succinct introduction by Professor Ian North, AM; the main text is by Ken Scarlett OAM and Professor Martinus Dwi Marianto, a well known writer on Indonesian Arts and South East Asian Art also contributes an essay on Max Lyle's work. And there is an extensive section wherein Max himself writes about the concepts and ideas that have informed his sixty years of practice. All of this provides a fascinating description of the artist's life-long professional involvement with sculpture.



Max Lyle, *Nidus 2*, 2003, welded brass, 70 x 36 x 22cm



Max Lyle with several of his sculptures. You will find this image in his book 'Max Lyle: Journeys with Sculpture'.

But rather than me write a review of **Max Lyle: Journeys with Sculpture**, I invited friend, colleague and art writer **John Neylon** to do so. His review follows:

Adelaide sculptor Max Lyle is the subject of a new book **Max Lyle: Journeys with Sculpture**. This extensively illustrated publication includes an extensive chronology and analysis of the artist's development and ideas, written by Ken Scarlett, OAM. The artist recalls being taken by his mother in 1948 to an exhibition of the work of Henry

Moore at the National Gallery of Victoria. Something of what he saw impressed itself on his 13-year-old imagination. It may have been the very idea of making sculpture. But not any sculpture but something that was layered in terms of its form, material and concept. Influences on the young artist came from different directions. The figure of Lenton Parr looms large. Parr had worked in England as an assistant to Henry Moore before returning to Melbourne in 1957. He brought with him a new approach to making sculpture, building forms from oxy-acetylene welded units, a technique which

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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.

REMEMBERING GEOFFREY BROWN (1926-2014)



On Thursday 16th November 2014, artist, painter, printmaker and teacher, Geoffrey

(Geoff) Brown passed away peacefully at the age of 88 after a long period of illness. Many of you will remember Geoff's quiet, unassuming manner and his complete dedication to teaching in the fields of painting and printmaking. After service in the RAAF, Geoff trained in Commercial Art (1946 to 1948) at the South Australian School of Art as part of the Commonwealth Reconstruction Training Scheme. This was followed by another two years of intense study in painting and drawing [cont page 8](#)

PRESIDENT'S REPORT



As we come to the Festive Season it is a good time to take stock. What have the Friends of SASA delivered? Where are we going? What are the challenges that lie ahead? Can we do more to support the visual artists who have had an association with the South Australian School of Art? As with any new organisation it is fair to say some of the gloss from the enthusiasm of its beginnings in August 2008 have started to dim. What were we established to do? I was moved to ask the Board this question at its November meeting. The Constitution gives us some clues from its Objects:

- Support and enhance the reputation of the School
- Support the School within UniSA, the State and Nation
- Publish history of the School
- Promote and support visual artists from the School
- Raise funds to promote and develop the visual arts on behalf of the School
- Link the School with visual artists, the community, business and arts bodies

As the Board discussed what we had achieved, it was clear that for a voluntary organisation with limited funds we had done much. Although we are not-for-profit, we have not yet achieved charity status that would give donors tax relief. This we intend to do. We cannot afford secretarial support and appreciate all the help UniSA gives us. Even so, we have to be careful we do not wear out our welcome. The Board intends to have a joint meeting next year with the staff of the School, both full time and sessional, to see what additional support we can give them and they us.

To have leading artist Sydney Ball as our Patron with connections to the School and who is active on our behalf even though

he lives in Sydney, gives us the leadership to support the School both nationally and internationally. Our links to the **Royal South Australian Society of Arts (RSASA)** provides us with a good reach state-wide, since many members belong to both organisations. Jack Condous, for example, is Vice President of RSASA as well as being on the Friends SASA Board, thus creating an important link between the two.

The **SASA History Project** continues to move forward. We have applied to the Historical Society of South Australia for a small grant of \$1,000 to complete the final section of the school's history by interviewing key individuals from the last three decades - 1980 to 2010. This research will build on the chapters already developed for the preceding years. Jenny Aland has done a remarkable job to pull the history together with very few resources. The complete 150-year history will, we hope, be available to members in 2015.

We support the visual arts in the School mainly by scholarships: the \$3,000 **FSASA Sydney Ball Award**, the \$1,000 award for a second year student of the School who has the highest aggregate score and the \$500 Royal Show Society's prize for a graduate or student of the School. Other prizes we offer are likely to go to students of the School: \$1,000 for **Youthscape**, and two \$1,000 awards, one to a Master's student and one to a Post-Graduate Diploma student with money provided by the UniSA Visual Arts Graduate Show Committee. We spend about \$5,500 each year on awards and prizes for School related artists and we would spend more if we had more. The more members we have the more awards we can offer.

Perhaps more of interest is what we do for our members and what we are planning in addition to the meeting with School staff. Our **Newsletters, Website and Facebook** pages provide links that allow visual artists to keep in touch, know where and when exhibitions are on, and offer a mechanism for artists to communicate with each other, providing an increasingly valuable service. We are getting more and more visitors to our newly designed web site, so don't miss the opportunity to use it. We also use our email list to inform all our members of the special activities of individual members. At the last meeting we agreed to let members know about the recent publication of

Max Lyle: Journeys with Sculpture. An item about this publication and a review is included in this Newsletter. It has also been posted to our website and Facebook page. This service is only available to members.

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MEMBERSHIP OFFICER'S REPORT



Many of you have received a number of letters and emails from me this year in regards to renewing membership in an effort to update details of all members. From this we have found there are quite a number of incorrect details and that consequently membership is lower this year than last year. In addition, the transition to the new website has presented a few issues in members being able to communicate with us via the site. This has been rectified, so I would encourage all Friends to keep your membership current. Your membership provides support for SASA students through scholarships and gives you the opportunity to connect personally with other Friends via workshops, exhibitions and other arts opportunities.

Thank you again for your forbearance in receiving so many communications this year and also thank you to all those who have renewed your membership. We welcome Ian North and Margaret Lewis to our Life Members and appreciate the continued support of institutional members; Guildhouse, Hill Smith Gallery, Lincoln College, Royal Society of Arts, University of SA School of Art, Architecture and Design, and Walford College. Also thanks to Geoff Wilson and Hill Smith Gallery for their substantial donations.

Robyn Zerna-Russell
Membership Officer

HISTORY PROJECT

IN CONVERSATION WITH PROF
SIMON BIGGS, DIRECTOR OF THE SA
SCHOOL OF ART - PART TWO

In this excerpt Simon talks with Dr Jenny Aland about his role as Director of the SA School of Art.



S. So in 2006, I was asked to be a Professor in Edinburgh – that was 2006. So, we moved to Edinburgh and I really focused on building up an interdisciplinary research group called Circle, which is still going. And now (2014) I've just been appointed here.

J. So what will your role be here? What is your teaching load like?

S. I'm basically running the research degrees program here and that is my main teaching load. I'm working with the practice based Ph.D. and research Masters students in the visual arts of which we have over 50.

J. What about Thomas Mical?

S. Thomas was Acting Associate Head of School and Head of Research.

J. So you now you are Head of School?

S. No, no, no. The Associate Head of School is Christine Garnaut responsible for research. But she is in Architecture, so I look after the Visual Arts research students, Masters and Ph.D. and I also mentor and work with those students who are considering going into research programs. I am Director of the South Australian School of Art, within the School of Art, Architecture and Design.

J. Do you do public lectures like *Artist's Speak*.

S. I've done *Artists' Speak*.

J. How are the staff and students responding to your appointment? I mean a lot of new media works can be seemingly very esoteric for those who have never worked in the area.

S. I think the thing is that because of the trajectory my career has taken, even though I am an artist, I don't have much to do with the traditional mainstream artworld. I don't interface with it, really. I don't work with galleries - last time I did was just before I left Australia when I was showing with Roslyn Oxley. After that, it just doesn't really mean anything to my practice. So mostly I've worked with museums and research institutions – theatres, festivals, public projects, rather than galleries. To a large extent, the media arts have evolved their own language and own criteria. The theoreticians that are relevant to the practice are different, as are the forms of audience engagement.

J. Who are you reading as the theoreticians?

S. I'm reading people like N. Katherine Hayles, Friedrich Kittler who is a German theorist. Katherine Hayles is American. People like Roberto Simanowski, German. Siegfried Zielenski another German, and various other people. These are all cutting edge writers in media and digital culture, writing about cyber-identity, dissolution of the self in the network, the self as a rhizome which is a Deleuzian notion. But whereas Deleuze talks about it in an abstract way when it comes to the internet it becomes concrete in terms of social change. Hayles writes about the co-evolution of people and their technical systems as a single entity. Interesting...

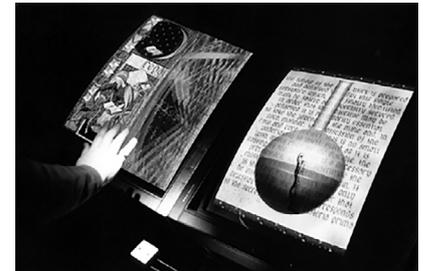
J. I was interested to hear how the artists that I interviewed for my PhD, talked about their practice in working with computer technologies, particularly Jon McCormack, Linda Dement, Patricia Piccinini, Paul Brown and others like Ian Haig, Mark Kimber and Dianne Longley.

S. In terms of people that I share some commonalities with here, Mark Kimber is obviously one.

J. I can remember Mark talking about how for him working with computers was a kind of 'alchemy'.

S. I've actually worked with that idea in one of my projects called *Alchemy* and one of my Ph.D. students has just finished a Ph.D. looking at the alchemical origins of the lens and its impact on film. In terms of my role here, I don't see it is as being about my own private research. I mean I am going to pursue my own work and develop

my research and try to get funding to build infrastructure to do it. But I see my role as more general, as a research leader across all of the subject areas of the school. My job is to facilitate research by all staff in the school, as far as I can.



Alchemy, Interactive digital video installation, 2 interactive laser discs under computer control, colour, silent. A Little Pig Production, Groningen, Holland 1990. *Alchemy* is an interactive illuminated manuscript, inspired by medieval books such as *Les Tres Riches Heures de Duc De Berry*. The theme of the book is the alchemical practice of creating homonculi, small human like creatures, in test tubes. The work is metaphorically addressing issues arising from contemporary technologies such as Genetics and Artificial Intelligence, casting these practices as not dissimilar to previous medieval experiments.

J. Given that you're particularly interested in interdisciplinary research and co-creation I would imagine that you would be hoping to work across all faculties.

S. Yes. In terms of my own research, yes. In terms of the research in the faculty here at the school, you can't get leopards to wear stripes, they wear spots, so you work with what you've got. And so I'm trying to work with them with their strengths, to foster and encourage new research initiatives, which basically means research grants. So I'm working on a number of different fronts with different people in the school, developing various initiatives. It's early days. I've only been here five months – less than five months. But I'm hoping to get the first grant application in this year.

J. I guess that's what research is all about these days, getting grants.

S. In Edinburgh I had a number of grants to do research on electronic literature, the impact of new media on old media and research on how design can interface into new industries to add value. Without grants it's very hard to undertake research as it does cost money.

J. I assume these were all collaborations between various institutions.

S. They were all multi-institutional.

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SYDNEY BALL: REMINISCENCES & MEETINGS WITH REMARKABLE PEOPLE

Early in 2014, leading Australian artist and Patron of the Friends of the South Australian School of Art (SASA), Sydney Ball, was invited to be the guest speaker at the annual Friends SASA fundraiser which was held at the Bradley Forum, City West Campus, UniSA on April 1, 2014. Syd happily accepted this invitation and in preparation for the event, developed some brief notes to guide his commentary. The following is an enhanced version of these notes prepared by Dr Jenny Aland (with significant help from Syd).



*Our Patron, Sydney Ball, in front of his latest exhibition, **Infinex III**, opening at Sullivan + Strump Gallery, Sydney 15 Nov - 20 Dec 2014*

Introductory remarks

My journey of over 50 years in the world of art began in the early 1950s when I was a young architectural draftsman, self-taught in painting and keenly involved in art and architecture. In time, it became apparent that I needed professional tuition, so I enrolled part-time in evening classes at the South Australian School of Art (1955 - 1962). Over the years I studied at the school, I took classes in Painting with James Cant, Drawing with John Dowie and Dora Chapman; Printmaking with Karin Schepers and Pictorial Composition with Douglas Roberts. Eventually, I wanted to find out how my work measured up with other artists of my generation, not only in Australia, but also overseas. After much research and discussion with other artists, I chose to undertake this further study in New York rather than in London as many other young artists chose to do.¹

To New York

In 1961, I wrote to Hans Hoffman hoping to study with him in the first semester of 1962. However, his wife Maria wrote back to say Hans was no longer teaching as he was now aged 81. So I then decided to make the Art Student's League in New

York my base of study and chose Theodore Stamos as my teacher.² I then had to work out how to get to the US and New York. In the 1950s of course, there was no Australia Council, nor were there any other form of art grants available. Having only limited personal funds, I searched around and found that the cheapest way to get to New York was by sea. So I booked a berth on a Dutch passenger ship which took a month to get from Sydney to New York.

Art Student's League

In order to stay in New York and study, I had to acquire a student visa. This allowed me to enrol in the Art Student's League and entitled me to evening classes in painting and the option of a morning or afternoon class. I chose the morning class in Printmaking: Lithography which meant that I had the afternoons free to go to Museums and Galleries. In the evenings I worked in the League classrooms with Stamos - it became my studio as such. A feature of these painting classes was the critique of each other's work at the end of each class, followed by comments from Stamos himself. After I had been in New York for a while, I managed to organise a show of works that I had done in Australia at a small gallery that was not far from the League. These works were mainly watercolours on paper and prints that I had done as a student at the South Australian School of Art: Most were sold.



Theodore Stamos, 1958. Joseph H. Heil, photographer.

One of the chief advantages of being a member of the League was that through Stamos, I was introduced to many of his artist friends including Mark Rothko, Willem de Kooning, Robert Motherwell and Lee Krasner (Jackson Pollock's artist wife). In the late 1950s, Mark Rothko was commissioned to work on a piece for the de Menil Chapel in Houston³. Stamos was a very close friend of Rothko and knew that I was keen to do odd jobs to stretch out my money. This of course wasn't allowed by the

government, but one got tired of eating rice and kidney beans! So Stamos arranged for me to do occasional work in Rothko's studio as an odd job man, lugging timber, holding things and helping to move stretchers. I learned later that all these tasks were to do with Rothko's paintings for the de Menil Chapel (below).



Mark Rothko, Installation at the de Menil Chapel (now Rothko Chapel), Houston. US. Commissioned from the artist, 1964. Installed and dedicated 1971.

I never did any of the painting of these - other people helped with that. Later in 1964, I was invited to a Thanksgiving dinner at Rothko's house. Here, there was polite conversation between Rothko, myself and the other guests, most of whom quizzed me about Australia. Americans were very intrigued by our country. For them, it was somewhere down there or somewhere near Germany. To a large degree, their view of Australians matched the signage at the International Airport arrival lounge which then read: 'Aliens proceed this way'.

My First Exhibition

When I first travelled to New York, I took with me several works that I had completed at SASA, one of which was particularly instrumental in the development of my new **Band** series of paintings. During one class critique in mid 1963, I showed this work, which consisted of a horizontal line and the suggestion of land/sky. Stamos suggested I turn it on its side and straight away I saw what was possible, with the proportions becoming bands which I then explored in the ongoing works. In addition to this stimulus, one of the first paintings I saw on arrival in New York was Henri Matisse's **The Red Studio** (1911). Here, figure and ground became one and colour became the main focus. Exploring this paradigm in my work saw me concentrating on placing the bands so that they conveyed movement across the picture plane as well as on the proportions the bands occupied within that plane.

I showed the first of these Band paintings (1963-1964) at the Westery Gallery in

New York in April 1964.⁴ In this same year I began the *Canto* series (1964-1967), which were based on a long poem known as *The Cantos*, by the expatriate American poet and critic, Ezra Pound (1885-1972).⁵ These works were circular and based on the metaphysical symbol of unity and balance as well as on the Chinese symbol of infinity.



Sydney Ball, Canto XXII, 1966, 175.26 x 175.26cm, Acrylic on canvas. From the Canto Series.

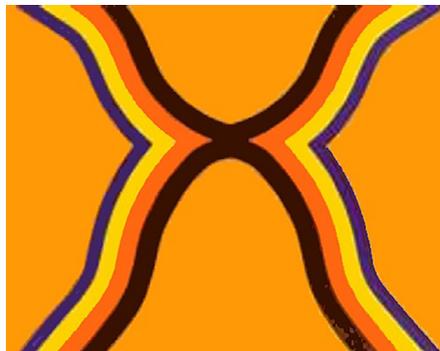
Back to Australia

By the end of 1964 I saw that I would have difficulty in financing my stay in New York for another year, so decided to make early arrangements to have an exhibition of the works I had completed there (Cantos) back in Australia. To this end, I wrote to several galleries in Melbourne and Sydney and received answers from Rudy Komon⁶ at his Gallery in Sydney and John Reed at Melbourne's Museum of Modern Art & Design. In his reply, John Reed mentioned that artist and critic Elwyn (Jack) Lynn⁷ would be passing through New York on his return to Australia and that he planned to come and see my works with the possibility of an exhibition. Jack sent a note to clarify the date of his visit and duly saw the paintings set up in Stamos's house. Then, in early 1965, John Reed wrote to let me know that he would be delighted to exhibit the works and asked me to contact him on my return to Australia. It was shortly after this, that I returned to Australia, again travelling by ship, this time via Japan.

First Exhibition of *Canto series*: Melbourne & Sydney

By the time I arrived back in Australia I was totally broke. So I decided to cash in my life insurance policy to pay for timber to make stretchers and buy canvas and paint materials to complete the *Canto series*

for exhibition. This exhibition, which was my first solo exhibition in Australia, was held at John Reed's Museum of Modern Art & Design which was housed in the Ball and Welch Building in Flinders Street, Melbourne. It was very poorly received, with one critic even refusing to review the work. However, John and his wife Sunday Reed purchased some works that later became part of their collection for the Heide Museum of Modern Art. Much to his later disappointment, Rudy Komon chose not to exhibit the *Canto series*. When they were shown a year later (1966) at the Frank Watters Gallery in Sydney, they received much the same negative response as they had for the Ball and Welch exhibition. Much later in a conversation with Robert Lindsay, then gallery director and curator, he suggested that the reason for such negative responses to my work was largely because *'You have changed but the place you left hasn't!'* This was so true! However, when I was awarded the Mirror-Waratah Invitation Prize in Sydney later in 1965, things gradually began to change.



Sydney Ball, Shiraz Cross, 1967, 172 x 214cm. Acrylic on canvas.

In 1965, I was appointed Lecturer at the South Australian School of Art, Adelaide and Kym Bonython arranged for me to have an exhibition of the *Cantos* at his Jerningham Street Gallery, which was just around the corner from SASA. This exhibition not only received a much better critical response but also led to sales. My outlook on life suddenly became very much rosier!

Still in Adelaide and feeling that I was nearing the end of the *Cantos* and not wanting to become 'The Joseph Albers of the Antipodeans', as art critic Patrick McCaughey had once suggested, I started on a series of drawings that would later become the *Persian series* (1967- 1968).

Based on Islamic Art, which I had very much admired during my days in architecture, these works strongly referenced Matisse's work from his decorative period as well as being based on the architecture and design of the great Tamerlane High Renaissance era.⁸

This article will be continued in the next issue of the Friends SASA Newsletter - April/May 2015.

The complete version of these enhanced notes, with all website links, is available on the Friends SASA website.

NOTES

1. *Writing in The Australian*, Bronwyn Watson suggests that at one stage, Syd 'inquired about studying at Melbourne's National Gallery School, but when he learned that the syllabus included a full year of sketching plaster casts, he moved to New York instead. He arrived there in 1962 and enrolled at the Art Student's League of New York, where he studied under the influential Theodoros Stamos, who confirmed Ball's belief that "art is not an object, it is an experience".

2. Theodore Stamos (1922-1997) was a Greek American artist who was one of the youngest painters of the original group of abstract expressionist painters (the so-called "Irascibles"), which included Jackson Pollock, Willem de Kooning and Mark Rothko.

3. The suite of fourteen paintings which Mark Rothko completed in 1967 for the de Menil Chapel, were created at the height of his career and toward the end of his life . . . Rothko died in 1970 before he could see his masterpiece installed at what is now known as the Rothko Chapel.

4. The Westerly Gallery records, 1962-1966, describe this gallery as a 'Cooperative art gallery; New York, founded by a group of young artists who had studied with Theodoros Stamos'. The record contains biographical material of artist members; lists of works on consignment; list of works exhibited; exhibition announcements, press releases, clippings and a typescript, "The 'W' Group or Westerly Gallery," by Cynthia Park, 1966.

5. Ezra Pound's *The Cantos* were initially published in the form of separate sections, each containing several cantos that were numbered sequentially using Roman numerals (except Cantos 85-109, which were first published with Arabic numerals). This numbering system is echoed in the titling of the works in Syd Ball's *Cantos series* (1964-1967).

6. Rudy Komon (1908-1982) was an art dealer, wine judge and bon vivant. In 1959, he bought a wineshop at Woollahra, Sydney, which he converted into the Rudy Komon Art Gallery. Komon was the first Australian gallery director to set up a 'stable' of artists which included Melburnians Fred Williams, Clifton Pugh, George Baldessin, John Brack, Leonard French and Jan Senbergs, as well as Jon Molvig, John Olsen and Robert Dickerson.

7. Elwyn (Jack) Lynn (1917-1997) was an Australian artist, author, art critic and curator.

8. Sydney Ball writes that the *Persian Paintings* (1967-1968) were developed through an earlier awareness of Persian architecture of the Sassanian period and especially the development of the Islamic Empire in Persia, the most noted period being the Tamerlane Renaissance. The paintings have no definite meaning in the sense but were painted in praise of the Tamerlane period.

PRESIDENT'S REPORT *from page 2*

At our Board meeting we took the first steps to set the following in train for 2015:

- Life drawing classes for members
- Visits to artists' studios perhaps as a progressive dinner
- Review of members' exhibitions for the information of members
- Evenings with guest artists to discuss their works
- Continuing and if possible expanding our awards

If you have any other suggestions please let me know: gregor.ramsey@internode.on.net or 0419 447 265.

Each year we have fund-raising events with exhibitions for visual artists. This year our Patron, leading artist Sydney Ball spoke to members at a meeting in April, and newly appointed Director of the South Australian School of Art, Professor Simon Biggs spoke at our recent AGM. Next year we hope to have an exhibition with the pieces available for sale and we may have other sale opportunities for artists such as at the Royal Adelaide Show. We would like to do more of this, but with a volunteer organisation, the work load so often rests on the willing horses who can only do so much. We need a few more willing horses to do a few more things. Yes, this is an appeal: if you can help with curating, fund-raising events, donations, or have suggestions for us to achieve our Objects more effectively, contact me at the links above.

We have had some difficulties with our membership lists which we think we now have under control with Robyn Zerna-Russell giving the system a thorough going over. We also now have UniSA providing support for our database - our thanks to all those who have made this happen. In the meantime we have lost members largely, I hope, because of problems with the data base and not because you no longer want to be a member. Such a loss means a loss of resources. At \$35 a time it really is a small amount for what we can achieve with these resources, so if you get a reminder to pay your membership dues please act on it. We particularly would like to encourage institutional members who are so important to our Objects to support visual artists from the School, to raise funds either with cash or kind, and to promulgate the

School particularly in the State. Some of our members have made special donations and we encourage this. If you want to do so perhaps suggesting how you would like the money to be spent, let us know. To put my money where my mouth is, I offer a personal \$500 award for the final year undergraduate student who shows the most promise as a visual artist. If anyone would like to add to that, or can think of a more worthy cause for the School, let me know.

Gregor Ramsey AM

President

IN CONVERSATION WITH PROFESSOR

SIMON BIGGS - PART TWO *from page 3*

J. So, you're the coordinator?

S. In two of them I was a principal investigator and in one of them I was a co-investigator.

J. And you invite others to.....

S. There's a lot of people involved. So in a £5 million project there were over 30 people involved. Whereas in a £1 million project you are talking about eight people or something like that, probably three investigators and three universities - that sort of scale. Whereas for a £5 million project, you're talking about six universities and therefore six investigators, one in each university. Plus each investigator has their own staff and their own Ph.D. students. So when you add it all up you've got thirty people. This is why it costs 5 million. The tendency in the UK has been to go towards bigger, longer, larger projects. It costs less in overheads for the funding agency to do that. They can be more efficient.

Dr Jenny Aland, Adjunct Research Fellow, School of Art, Architecture & Design, University of SA.

To read the full transcript of this interview, go to our website: www.friendsofsasa.com

To purchase a copy of *Max Lyle: Journeys with Sculpture*, email the artist at maxlyle@internode.on.net or phone (08) 8331 3193. The following Adelaide outlets also have copies for sale: AGSA Bookshop and Aptos Cruz Gallery, Stirling.

MAX LYLE JOURNEYS IN SCULPTURE

from page 1



Max Lyle Etana 1, 2009

Lyle adopted and exploited on his own terms. Lyle acquired from Parr the idea of pursuing thematic ideas in a cyclical way, an approach he has continued to use across his working life. Creating layered, painted and galvanized sheet metal, figurative forms from crumpled car wreck panels and metal guillotine offcuts allowed the artist to work in a more spontaneous way. Tracking Lyle's trajectory from this point on is to see a creative imagination exploring the possibilities of different media including cast polyester resin, cast aluminium, stainless steel, welded copper tubing and bamboo structures. Parallel to this the artist has considered his sculptures within a variety of contexts. This is apparent in emphatic explorations of space in the early 1970s. The mid to later 70s saw a return to consolidated mass and shape play, particularly in large-scale (including kinetic) works, a number of them significant public commissions such as Environmental Sculpture installed in the Adelaide Festival Theatre foyer.

Journeys with Sculpture offers fresh insights into recent work. Establishing full time practice after a lifetime of teaching and administration is a challenge Lyle has met by setting and meeting goals in term of mounting an impressive number of solo exhibitions in Sydney, Melbourne and Adelaide. Parallel to this he has, in characteristic fashion, drilled down into his body of ideas which, despite changes in style, continue to marry ideas with form. Most recent works are defined by the artist's interest in the possibilities of creating forms using brass rods in which braised linear units are heated and bent over stakes. Scarlett observes that 'even

in his earliest works... Lyle constructs his sculptures as metaphors for human endeavour, for the human experience'. This is particularly evident in the *Origins* series followed by the **Nidus** and **Inannae** bodies of work. These represent a fusion of many ideas and experiences, sharpened by childhood memories and travel experience particularly encounters with ancient Mesopotamian artefacts and associated origins mythologies. In these works Lyle's personally held perspectives on the social values that nurture societies find reassurance in ancient wisdoms. The intimate and sensuous nature of most recent work, with its layered metaphoric elements returns almost to the artist's beginnings and a youthful imagination captivated by the power of rhythmical form to speak wonders.

John Neylon

Visual Arts Writer, The Adelaide Review & The Melbourne Review

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

- **Olga Sankey**, Program Director, Visual Arts (Honours), School of AAD, was a finalist of The City of Hobart City Art Prize 2014, which was held at the Tasmanian Museum and Art Gallery, 26 September -23 November. The 2014 Prize sought to present a broad survey contemporary art exhibition from a national perspective in the media of Glass and Printmaking.



Olga Sankey *Tenet*, 1999, etching

- **Simon Biggs**, Professor of Art, SA School of Art, has been invited to join the Artistic International Peer Review Committee for the Electronic Literature Organisation's Annual Conference at Bergen University, Norway, August 2015. Simon has also been

asked to be an Associate Editor for the current issue of the International Journal of Design Education, published by the University of Illinois, Champaign, USA.

- **Dr Julie Bartholomew**, Studio Head, Ceramics, School of AAD, exhibited works in two group exhibitions: *Quiet Conversations*, 16 to 31 August, at Gallery: Skepsi @ Montsalvat on Swanston, Melbourne, and 29th Gold Coast International Ceramics Award, at Gold Coast City Gallery, 6 September to 26 October 2014.

- **Odetta England**, Lecturer Digital Imaging, School of AAD, had creative works from her series 'Thrice Upon A Time' selected for the 2014 \$10,000 Heysen Prize for Interpretation of Place. A group exhibition of the finalists was held at the Hahndorf Academy, 4 October-30 November 2014.

- Bachelor of Visual Art (Photography) graduate **Amy Pfitzner** was awarded the 2013 Australian College of Education (SA Chapter) Prize - The Tappa Tangka Manninendi Medal. The Medal is awarded to the Indigenous student with the best academic performance. Amy has received numerous previous awards in recognition of her strong academic performance including consecutive University of South Australia Merit Awards (2010, 2011 and 2012) and a Chancellor's Letter of Commendation (2013).

- Three Visual Communication students have received awards in this year's Southern Cross packaging awards. **Marchelle Matthew** won Gold with her submission of a unique packing solution for Anzac biscuits to commemorate the centenary of Anzac Day. **Aaron Casiero** won Bronze for his innovative 'upside down' craft beer package and **Sarah Hocking** received a Highly Commended for an eye catching tin plate design for gourmet nuts (in the shape of an elephant!).

- Masters of Design (Industrial Design) graduates **Daniel Weiss** and **Robert White** won the inaugural 'Premier's Design Award' at the 2014 South Australian Design Awards for their 'Cricothyrotomy Trainer' (an effective low cost solution for the important field of medical procedure simulation).

- **Chloe Gehrke**, a final year student in the Bachelor of Design (Visual Communication) has been awarded the 2014 Fisher Jeffries Christmas Card Commission. The People's Choice Award was won by **Chris Wilson**. This is the 20th anniversary of the commission

and relationship between Fisher Jeffries and UniSA.

WEBSITE | FACEBOOK PAGE REPORT

Over the past weeks, the following changes / modifications have been made to our website.

All issues of the Friends SASA Newsletter have been linked to their appropriate dates - 17 issues in all from 2008 to 2014.

The Friends SASA Membership Form (2014-2015) has been amended so that it is now interactive. This allows people to type information directly into the relevant boxes. Once completed it can then be forwarded to the Friends SASA Membership Officer. Membership fees can also be forwarded via EFT funds to our account.

Nine pages of information relevant to the SASA History Project have been posted to the SASA History Project tab.

The complete interview transcript of our interview with Professor Simon Biggs has been posted to the SASA History Publications section of the site.

Importantly, a WebStat Counter has been added to the site (September 27, 2014). This enables us to know how many people have visited our site, where they have come from, what pages they view and so on. Since this posting, we have had 270 visitors who have logged in from sites all around the world.

FRIENDSASA FACEBOOK PAGE

The Friends SASA Facebook page is regularly updated by posts from artists, galleries and others which alert Friends to events, exhibitions along with articles of interest and relevance. Messages are also posted to update readers about postings to our website. At the time of writing, we have 394 LIKES of our Facebook page. Currently, the Cover Image to the page is featuring Geoffrey Brown's painting 'Time Allusion and Blue Waistcoat', 1997.



Geoffrey Brown, 'Time Allusion and Blue Waistcoat', 1997, Oil on line, 122 x 182.9cm. First exhibited at Greenhill Galleries in Geoff's Survey Exhibition, 2000.



REMEMBERING GEOFFREY BROWN (1926-2014) *from page 1*

under the expert tutelage of lecturers Ivor Hele and Frederick Millward Grey. A short period of working in London (1951), was followed by months of travel around Britain and Europe wherein Geoff visited galleries and museums and drew and photographed sites all around Britain and Europe.



Geoffrey Brown, Australia, 1926-2014. 'Quarry and Hillside' (Detail), 1955, Adelaide, soft ground etching, aquatint, printed in coloured inks on paper, 15.0 x 19.9 cm (plate). Gift of the artist through the Art Gallery of South Australia Foundation 2014

By 1957, Geoff had established himself as a professional artist having had five one-man exhibitions in Adelaide, Melbourne and Sydney and exhibited in ten group shows, mainly in Adelaide. In 1960, after three years of study in etching and lithography at the London Central School of Arts and Crafts, Geoff gained the Diploma in Etching. Back in Adelaide, he was appointed Lecturer in Painting and Drawing at the South Australian School of Art in 1963. Eight years later, the Diploma in Fine Art: Printmaking was introduced at the school (1971) and Geoff became Head of Printmaking, a position he held until his

retirement in 1988. It was in this role that Geoff taught many students who continued as printmakers and teachers including the late Barbara Hanrahan, Christine McCormack, Helen Eager, Marea Atkinson and Olga Sankey.

Throughout his 25 years teaching at the school Geoff continued with his own practice, regularly exhibiting prints and paintings locally, nationally and internationally. His years of teaching and in retirement, were also interspersed with significant periods of travel to places around the world that were later to influence the subject matter of his artistic practice. Even a quick look at his extensively detailed biography suggests that there were very few places across the globe that Geoff did not visit for inspiration or experience. Geoff also occupied positions of influence and authority. He was the South Australian committee member and interstate Vice President of the Print Council of Australia for many years (1971-1986), which enabled him to provide a link between Adelaide and the rest of Australia during the 1970s and 1980s. He was also a significant and influential figure within the Contemporary Art Society of South Australia (CACSA) serving two terms as President - 1971 to 1976 and 1982-1986. Vale Geoffrey Brown. He will be remembered fondly by all who knew him.

Dr Jenny Aland
Friends SASA Newsletter Editor

Graphic Design: **Lesley Redgate**

EXHIBITIONS

SYDNEY BALL: INFINEX III

15 NOV - 20 DEC

Our Patron, Syd Ball is showing his new series *Infinex III* at Sullivan + Strumpf Gallery, Sydney.

ART GALLERY SA FASHION ICONS

25 OCT - 15 FEB 2015

Masterpieces from the collection of the Musée des Arts Décoratifs, Paris. Curated by Pamela Golbin.

GEOFFREY BROWN: PERENNIAL LANDSCAPES

18 NOV | Admission FREE

Newly-acquired prints by South Australian painter and printmaker Geoffrey Brown (1926-2014).

ENCOUNTER

10-14 DEC 2014

UNI SA VISUAL ARTS GRAD EXHIB

OPENING: WED 10 DEC 6-8 PM

Kaurna Building - Level 2

City West Campus, North Terrace.



CONTACT US

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