



South Australian
School of Art

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

PATRON: DR H R (KYM) BONYTHON AC DFC AFC KCSJ

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ABOUT THE FRIENDS OF SASA, INC

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

NEWS FLASH

- On 7th July, 2009, the Friends of SASA received its Certificate of Incorporation, Number A40301.

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Annual General Meeting

The Annual General Meeting for the Friends of the South Australian School of Art will be held on Thursday 27th August, 2009, in the Bradley Forum, 5th Floor, Hawke Building, University of South Australia, City West Campus.

The Guest Speaker will be Mr Tommaso Coniglio, consul of Italy for South Australia.

The Agenda for this meeting includes the election of Office Bearers for the forthcoming year. **Nominations** for these positions are now called for including those of: *President, Vice President, Secretary, Treasurer, Membership Officer, Public Relations Officer and Committee Members.*

The meeting will start at 5.30pm with drinks and nibbles at 6.15pm. Artist and member of the Friends of SASA, Toni Corso has kindly agreed to do the catering for the evening.

Please RSVP your attendance at this meeting by 15th August 2009 to jan.wissell@unisa.edu.au or phone 83027242.



Friends at the 2008 Launch of the Friends of SASA
Photos courtesy Gerry Colella.

'First of the Friends' Exhibition

The 'First of the Friends' is developing as a stunning show. Twenty eight artists will be exhibiting, including Max Lyle, Karen Genoff, Geoff Wilson, Rita Hall, Ann Newmarch, Chris Orchard, Geoff Brown and Helen Taylor as well as other established and newly emerging artists. All of these works represent the wide range and diversity of talent that exists within the Friends of SASA community. We are fortunate to have the Hon Dr Jane Lomax-Smith, MP, to officially open the exhibition at the Kerry Packer Civic Gallery, Bob Hawke Building, University of South Australia, City West Campus at 6.00 pm, Monday

7th September. The works will be on show until 2nd of October. The Curator (Gloria Goddard) and Committee are currently all hard at work on their allotted tasks, and we have received great support from various sponsors which have donated facilities, services, goods and some financial assistance.

'Sitters' Wanted!

However, we still require help from members of the Friends of SASA who may be able to assist by being a 'sitter' for the show. If you can spare some time for this duty, please ring Mary Rawlings on 0414879412, to indicate the dates and times you can be available.

Max Lyle's sculpture *Voyager 2* (below) is one of the works that can be seen in the 'First of the Friends' Exhibition.



You'll find more images of works in this exhibition on various pages of this Newsletter.

Message from the President of the Friends of SASA

It is now nearly a year since the Friends of SASA was formed. In this short space of time, membership has grown to over 140 individual members and 3 Institutional



Jack Condous,
President of the
Friends of
SASA.

members, these being the South Australian School of Art, the Hill-Smith Gallery and BMG Art. Many of our members are now preparing for the SALA Festival, the Royal Adelaide Art Purchase Exhibition and, importantly, our own exhibition, the 'First of the Friends' which is to be held beginning Monday 7th September 2009. This exhibition is being curated by Gloria Goddard with the Hon Dr Jane Lomax-Smith MP to open the show at 6pm on the 7th September.

Our AGM will be held on Thursday 27th August 2009, from 5.30pm onwards with Mr Tommaso Coniglio, Consul for Italy in South Australia as our guest speaker. A special thankyou to Pamela Karran, our events coordinator for organizing this. Further detailed information about the AGM will be posted on our web site.

A lot has happened in one year and this will be reported at our AGM. A hard working committee with supportive members has seen social events, interviews and fundraising occur. Of utmost importance in our first year has been the work done on the History Project which your committee has seen as being a top priority. I would like to thank Pam Zeplin and Jenny Aland, with the support of the SASA History Group, for moving this important project along with enthusiasm and dedication. Again further details about this project will be available on our website and on the Friends of SASA pages of the UniSA website.

I would like to thank Geoff Wilson and Winnie Pelz for their work in a very successful evening with 'Geoff on the Couch'. If you haven't

heard this interview, recorded on the night by Yvonne East, it is now posted on our web site: go to 'Past Events'. You will also find a transcript of what was said in this same section of the site.

Exhibiting artists' work in the general public is where our members have excelled.

Congratulations to Chris Orchard, Rita Hall and Helen Mickan in the presentation of solo shows as well as to the many members who have exhibited in joint shows.

A special thankyou to Louise Roberts for the editing and production of our first two newsletters which are available in colour on the web. Jenny Aland has kindly agreed to format and produce our future editions. We are indebted to Jenny for her tireless work, not only with the History Project and the newsletter, but also in the production of the web site for the Friends.

In the past we have forwarded the newsletter by mail at considerable printing and postage cost: we urge all our members to change to email where you can access throughout the world at anytime and in colour. This would save time and money for our organization. A special thankyou to Gerry Colella for his excellent photography; to Garrie Hisco for keeping a close eye on our finances; to David Northcote for keeping track of membership details; to Brian Budgen for the signage needed in the next couple of months and of course to Ruth Flaherty for her work as secretary.

Please put the date of the AGM in your diary and come along to hear our Guest speaker, meet your colleagues and hear about the work that has been done in the past 12 months and about the exciting plans we have for the future. Same place as last year- Bradley Forum 5th floor Bob Hawke Priministerial Centre, UniSA, City West Campus.

Jack Condous: President of the Friends of SASA.



Peter Johnson, *Avicenti Marine*. This is a work in the 'First of the Friends' Exhibition.

Friends of SASA Treasurer's Report

Since the last report, membership has grown steadily. Entries for the 'First of the Friends' Exhibition have been numerous and those applications have also helped revenue. At this time the Friends of SASA are in a comfortable position with no outstanding accounts. It is hoped the sales at this upcoming exhibition will support our fund raising efforts, and that our goal of

raising \$10,000 will be achieved this year.

For a small group that has not yet been operating for a full year, we think we have been extremely successful. But I urge all members to further support this effort by offering some assistance in any way you can. Think about friends and colleagues that may like to become a member of our group. If each member found just one person we will double

our membership, as well as revenue, overnight.

I look forward to the AGM and remind members that the annual subscription is to be renewed at that time. It is hoped to maintain the same fees for the next financial year. Those members who joined during the first year of operation will be considered Foundation members.

Garrie Hisco: Treasurer, Friends of SASA.

SASA History Project: SASA Staff: early 1980s



As a very active member of the SASA History Project, sculptor Max Lyle recently discovered this photograph of the whole staff of the South Australian School of Art which was taken at Marryatville High School during a Conference he had called as Head of School during the early 1980s. This was of course, when SASA was newly located at the Underdale Campus. The main agenda for the Conference was to discuss and set the School's educational objectives and methodologies. Pictured are 35 academic staff, 9 support and technical staff and 6 student representatives. As you can see the school was very large and included teaching staff for both primary and secondary courses.

The people depicted include (Left to Right):

Front row: Lecturers: Bruce Tolley, Ron Rowe, Peter Schultz; Tech. Staff: Peter Jolly.

2nd row: Lecturers: Cec Hardy, Geoffrey Brown, Neville Weston, John Coates, Geoff Wilson, Alb Smith, Meg Douglas; Admin. Officer: Mary Mc Ewin; Lecturer: Pam Mc Farlane, Head of School: Max Lyle; Lecturers: Tim Waller, Ian Chandler.

3rd row (standing): 2 Student Reps; Lecturers: Chris Burfield, Ron Hawke; Tech Staff: David Cannell, Ian Dinning; Lecturers: Bill Neave, Carole Fooks, Roger Green, Ivan Pederson, Jeffery Harris, Clifford Frith, Bert Flugelman,, Michael Snelling, Timo Phuhonen, Virginia Jay, George Popperwell; Tech. Staff: Bill Jolley (rear), Unidentified person; Tech Staff: Ben Dutton; Lecturer: Rod Taylor, Tech Staff: Trevor Christofis.

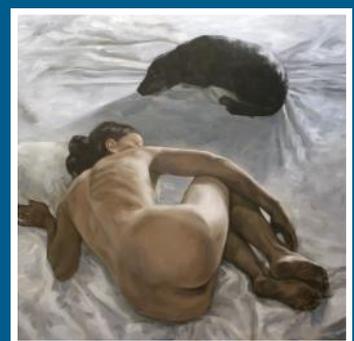
Back row: 5 Student Reps, Tech. Staff: Ross Barnes; Lecturers: Bram Fynaart, Tony Bishop, Vytas Kapocuinias, Ron Orchard, Pam Zeplin, Ed Douglas, Barrie Goddard; Arts Librarian: Ailsa Maxwell. (Absent on Leave – Ann Newmarch)

NOW OPEN
2010 Fulbright Scholarships
 STUDY OR RESEARCH IN THE UNITED STATES
 60 YEARS: FOSTERING PARTNERSHIPS AND GLOBAL LEADERS
 fulbright.com.au

Applications are now open for Australian Institutions to host a 2010 Fulbright U.S. Senior Specialist. Applications close on Friday, 9 October 2009.

The *Fulbright U.S. Senior Specialist Program* subsidises Australian educational institutions to bring U.S. Senior Specialists to Australia for between two to six weeks. It encourages collaboration with United States faculty and professionals on curriculum and faculty development and a variety of other activities. The scholarship provides the approved Specialist with an international airfare and \$U.S.200 per day honorarium for up to six weeks.

For more information and application forms visit the Fulbright website at: www.fulbright.com.au, or email us at: administrativeoffice@fulbright.com.au



Two works from the 'First of the Friends' Exhibition:
 Avis Smith, *The Perfect Pie*;
 Yvonne East, *Black Dog*.

Quentin Chester on Rita Hall's exhibition at the South Australian Museum: *Museum Studies 1969-2009*

Anyone with an eye for nature, painterly wonders, things creatural and the life of art has no choice but to visit the exhibition *Rita Hall Museum Studies 1969 - 2009* that's just opened at the SA Museum.

Retrospectives are always among the most fascinating of shows and this one is no exception. The range of work on display, the mastery in so many different mediums, and the lineaments of style and subject are all there to enjoy. Rita's great gift is to reveal the 'innerness' and 'otherness' of things that are everywhere

around us - be they birds, stones or even blowflies. She doesn't do birds cutely perched or jaunty on the wing. Instead they are lifted into the orbit of art by graphic and compositional verve. At one level, the birds simply are what they are, rendered with fidelity to their characteristics and circumstance. In her most recent paintings they are humble bird 'skins' exhumed from drawers in the museum collection and presented singly and in groups. At the same time however, the birds serve as meditative objects, poised in their anonymous pictorial space. Thus the paintings present formal arrangements but with many teasing twists. 'It's still-life Jim - but not as we know it.' Tenderly realised, bright and beautiful - but somehow also shadowy and quirkily disturbing, these birds are always goading us with

questions about mortality and the way we see things and 'collect' the world around us as we go. In their purity and sense of purpose the paintings carry echoes of the great Italian modernist Giorgio Morandi.

To be able to view Rita's works arrayed together - and with so many of their antecedents - is a rare thrill. The other moving aspect to the exhibition is the opportunity to bear witness to a lifetime of devoted work. Morandi said "Nothing is more abstract than reality." For more than 40 years Rita has been helping us celebrate this exquisite truth.

Quentin Chester, June 4, 2009

Excerpts from Rita Hall's exhibition catalogue essay:

This exhibition represents four decades of constant practice, with many twists and turns. I am personally thrilled to have been given this opportunity to show a retrospective of this particular strand in my life's work, and to see the growth over the years. There are also some surprising continuities between the early and late works.

My enthusiasm for art making is undiminished. As always I need to be astonished by the subject before I can attempt to make art from it. I do not intend to stop. I hope and expect to continue to visit the SA Museum, to see where else I may find a new inspiration for my work. However the birds, I know, will always have much to offer.

Rita Hall, June 2009.



Rita Hall,
Red Bird Collection,
2007
oil on linen
77 x 84cm.



Left: Rita Hall with Suzanne Miller, Director of the SA Museum, who opened the Exhibition.

Centre: Max and Irena Lyle, Chris Orchard. (Photos courtesy Gerry Colella)

Right: Rita Hall, *Series of 10 Australian Birds*, 10 linocut prints 100 X 50 cm each. Edition 100. 1988.



Ben Manning, *Recycled silver earrings*. This is a work in the 'First of the Friends' Exhibition.

Artists wanted for the 2009 *Odyssey Festival*

Are you an artist with a love for Hellenic culture? This year's Odyssey Festival is looking for artists to display their works as part of the Odyssey Festival Art Exhibition in October 2009. Based on last year's theme Odyssey of Youth (Journey of Youth), this year's theme is

'The Odyssey Continues'. The Odyssey Art Prize (\$1,500 from the Maras Group) is awarded for the best interpretation of the theme in any art-form, be it paintings, drawings, photographs, prints, ceramics or sculpture.

Artworks need to be completed by **October 1st 2009**.

Register your interest with the 2009 Odyssey Festival Coordinator, Maria Foundas on 0419 835 995

Or, via email: maria@adelaideliveitloveit.co.m.au

Launch of the AAD: School of Art, Architecture and Design

On 1st June, 2009, Professor Mads Gaardboe, Head of School, launched the new School of Art, Architecture and Design (AAD). Here is what he had to say at the launch.



Professor Mads Gaardboe (right) with, from left, Christine Kearney, Sheree Kuchel, John Barbour, Creative Director SASA. Photo courtesy Gerry Colella.

Since then there has been a proliferation of new subjects with the notion of 'design' as distinct from art and architecture introduced. Taught at independent academies, universities and polytechnics, interior design, industrial design, graphic design, illustration, and of course

photography, film emerged. Town planning developed as a separate entity early in the 20th Century, along with landscape design. Urban design is one of the more recent members of this family arguably not established in Australia until the 1980's. Reflecting here briefly on history we also need to pay homage to a school in Germany that only lasted 18 years (... the age of UniSA today). A

school that also brought together the arts, architecture and design, namely Bauhaus founded in Weimar in 1919 by the amalgamation of the local fine arts academy and craft schools. Translate this and you get: Art, Architecture and Design.

The teaching of this school proceeded to define the way universities teach art and architecture worldwide today. Still the combination of art, architecture and design as one school is highly unusual in Australia. Only one other university has a similar school, but Monash in Melbourne only started architecture two years

ago. We are therefore truly unique: that is a challenge and how we fare will be watched.

We have a number of advantages: A city campus, located in the cultural hub, with numerous galleries, and performing art institutions.

New and award winning architecture that houses not only teaching spaces and offices, but a Gallery, an award winning Architecture Museum and workshops where we can make anything from buildings to jewellery.

Strong demand in most of our programs have seen the school growing between 20 to 30 percent over the last three years. The School now has almost 2000 students.

Growth in research outputs: and in this connection I shall mention the Zero Waste Research centre that has been established at the school, which has just attracted its first linkage grant. Consultancies in graphic design and building in remote areas.

High satisfaction rating from students and staff of which we now have 85. And our growing reputation over the last few years is evidenced by the number national and international awards our students and staff have received.

It is in this connection I wish to thank my colleagues for their support of the amalgamation of our two schools. Without the good-will and cooperation of all staff, this could have been a threat, instead it promises many new opportunities that we are about to explore. It is also because of this that the invitation to this party is not from an individual, but from all staff, to friends and colleagues of the school.

I am pleased to announce that the Louis Laybourne Smith School of Architecture and Design is now officially amalgamated with the South Australian School of Art. The new school will continue to incorporate the two names, but normally be known as Art, Architecture and Design, or the AAD.

To be quite correct, we are celebrating what began half a year ago, that brought together 153 years of art education and 106 years of architectural education in South Australia. You may say that a University that is only 18 years old is tonight celebrating 259 years of creative education. An old school in a new University.

Impressive as it may be in our part of the world, our roots as a school combining art and architecture goes even deeper- to 1648 in fact to the Academie des Beaux-Arts, later L'Ecole des Beaux-Arts that incorporated an academy of Painting and Sculpture and one of Architecture.

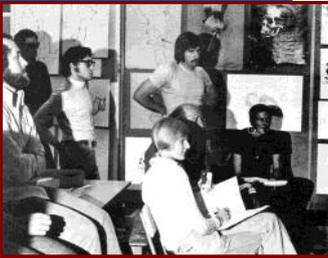
"New and award winning architecture that houses not only teaching spaces and offices, but a Gallery, an award winning Architecture Museum and workshops where we can make anything from buildings to jewellery"



Kaurna Building, School of Art, Architecture and Design, University of South Australia, City West Campus. Photo courtesy David Northcote, 2009.

PHOTOGRAPHS FROM
SASA ARCHIVES

Students of the Ceramic Diploma Course display their work in the Stanley Street courtyard.
SA School of Art Prospectus, 1973.



Students and staff discuss Common Course students' work prior to assessment.
SA School of Art Prospectus, 1973.



Students in a life class at the South Australian School of Art.
Torrens College of Advanced Education Annual Report, 1974.

The South Australian Advertiser, Wednesday 14th July, 1858

A DELAIDE SCHOOL OF ARTS
(Established 1855.)
DRAWING from the Model, &c., on Monday, Tuesday, Thursday, and Friday Evenings from seven till nine
A Class for Ladies on Tuesday and Friday Afternoons
Terms, 7s. per month, payable in advance.
C. HILL, Pulteney-street.

Update on the SASA History Project

Since the beginning of the year the South Australian School of Art has been working through the process of amalgamating with Louis Laybourne-Smith School of Architecture and Design into Art, Architecture & Design (AAD). Meanwhile, the work of the SASA History Project continues with the support of the Friends of SASA.

The SASA History Project consists of two parts:

- development of a bibliography of archival material relating to the history of the School
- publication of a volume specifically examining a key decade in the School's history when it was located in Stanley Street, North Adelaide, during the 1960s and 1970s.

The publication will bring together many voices and points of view to reflect upon the diverse achievements and influence of the School, its staff, students and graduates at a time of great political and social change.

To date, the SASA History Project has been an unfunded endeavor enthusiastically supported (in-kind) by the School and a number of past and present staff. The SASA History Project Committee is led by Chair, Dr Pam Zeplin and includes Jack Cross, Jack Condous, Ann Mather, Alb

Smith, Max Lyle, Barrie Goddard, Geoff Wilson, Ron Corso, Virginia Jay, Ann Newmarch, John Copeland and Denice Daou.

Update on progress

Firstly, Dr Jenny Aland PSM, is now undertaking preliminary research on the school history, working closely with Pam Zeplin. An important project such as this requires considerable professional expertise and we could have no-one better to embark on this exciting but difficult task of researching, identifying and collating the widely scattered data of SASA 'archives'. Jenny is well known to most Friends as an outstanding teacher, lecturer, arts administrator and scholar whose Masters degree focused on the early years of SASA. Her enthusiasm for, and dedication to the project (as a former Stanley Street student) is much appreciated by us all.

Secondly, while many SASA archives have already been lost through relocations, amalgamations and space rationalisations, UniSA has recently unearthed some 'previously lost' documents. With Ann Mather's assistance Jenny is now painstakingly working her way through these 'blasts from the past'.

Thirdly, there are now 15 'snapshots' (reminiscences and images) of former Stanley Street staff on the SASA website. The School's amalgamated website is being reconstructed at present but should be accessible by the time you receive this Newsletter.

How you can help the SASA History Project

There are several ways you can support the SASA History project. You can:

- complete the *Historical Material proforma* to let us know if and what kinds of archives you might have. You will find the proforma on the University of SA's History Project page, as well as on the Friends of SASA website at www.friendsasa.com
- support the Friends to support the History Project
- make a donation to the Friends for this purpose. Any donations for this important project will be welcome. Please email Jack Condous, President of the Friends of SASA at friendsasa.com should you wish to make a donation.

We need to raise \$25,000 for this project and value your support.

Dr Pamela Zeplin
Pamela.Zeplin@unisa.edu.au

Snippet from the SASA Archives

While trawling through the thousands of issues of newspapers that are now online for interesting historical facts and gossip about the early years of the South Australian School of Art as part of

the SASA History Project, I came across this advertisement for the Adelaide School of Arts. The item appeared in *The South Australian Advertiser*, dated 14th July, 1858.

This School may or may not be the precursor to the art school that the SA Society of Arts resolved to set up when it formed in 1856.

The C. Hill is however, Charles Hill, who became the first art master at the School of Design which began its work in 1861. Hill had trained as an engraver in England and had come to Adelaide during the 1850s. If indeed the advertisement's claim is correct: that the School was established in 1855, then this is a year earlier than the majority of records assert.

Dr Jenny Aland, Researcher, SASA History Project

'Out and About' with the Friends of SASA



Pamela Karran, Pamela Zeplin, Helen Stacey at the Friends of SASA Auction held earlier this year. Photo courtesy Gerry Colella.



Ann Newmarch and John Neylon at the Friends of SASA Auction. Photo courtesy Gerry Colella.



'First of the Friends' Exhibition Committee. Left to right: Rob Johnston, Gloria Goddard (seated), Toni Corso, Helen Stacey and Yvonne East. (Brian Budgen - absent). Photo courtesy Jack Condous.

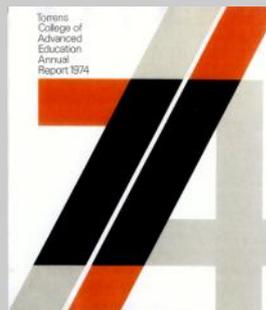
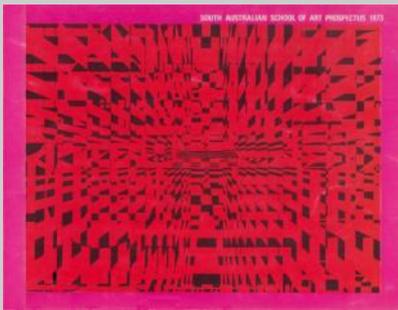


Garrie Hisco, Jack Condous, Reg Kyte, Pamela Karran and Judy Condous on a visit to artist Reg Kyte's studio. Photo courtesy Gareth Thomas.



Artist Toni Corso with one of her works. Toni has kindly agreed to cater for both the 'First of the Friends' opening and the AGM. Photo courtesy Jack Condous.

Graphic Design styles from the SASA Archives



Graphic design styles from the South Australian School of Art marketing and publicity materials from the 1970s. These designs provide us with an insight into the stylistic changes that occurred in graphic design over a 10-year period. The designs are, from left top to right: Invitation to Outlook 71, an exhibition of student work at the Art Gallery of SA, 1971; SASA Prospectus 1973; Torrens CAE Prospectus, 1974; SASA Prospectus 1975. Bottom Left: Torrens CAE Prospectus, 1977; SASA School of Art Prospectus, 1979.

Unfortunately, the name of the Designer of each of these graphics is not acknowledged in the publications. If any members of the Friends can provide this information to the SASA History Project, we would be very grateful. Just email: friends@friendsasa.com

Excerpts from the Friends of SASA 'Geoff on the Couch' Event

Friends of SASA Vice President, Winnie Pelz, interviewed artist and teacher Geoff Wilson with insightful and inspirational questioning at the 'Geoff on the Couch' event. The following are some excerpts from what both Winnie and Geoff had to say.

Winnie: So, tell us what it was like. [Here, Winnie is referring to Geoff's time as a Lecturer when the SA School of Art was located in the Exhibition Building on North Terrace] **I mean it was a pretty run-down building. Some of you will remember, but for many of us it is a very distant sort of memory.**

Geoff: Yes, I did a bit of part-time teaching when I was in the secondary school. At night I was teaching and lecturing, antique drawing and things like that. And after the class, I would walk around the school; I would walk into all the studios. I was interested in what was going on, and I remember Helen Mac[intosh] had some interesting things on the wall, and I was curious about that.

But I realized that my training in the '40s ... I hadn't really done much since and that a training like that looking back was pretty thin. So really here I am, I suppose thirty-five when I started at the Art School ... I really hadn't changed my thinking at all.

So when I went in the first day, Doug Roberts [Principal 1964-1976] said, 'Okay Geoff you're going to do Lettering 3. He didn't tell me why. 'You're going to do drawing, and you're going to be helping Helen, Helen MacIntosh at the time, and then you're going to do Painting 1. I said, 'Well okay Doug. Listen have you got a course for Painting 1?' and he sort of blinked, and he said, 'Oh no, don't worry about that', he said, 'You just get a few objects and stick them up and let 'em have a go.'



Winnie Pelz and Geoff Wilson "On the Couch". Photo courtesy Gerry Colella.

So in a way, over the time I was there I had another education. I had to do something about it for myself, because I was always embarrassed to go into a class and not be able to say something or tell them something. And in a way, I think I re-educated myself.

Winnie: So you came back to Australia when? [Geoff had been talking about his three years overseas]

I remember I arrived on a Monday. I was stoney broke. On the first day I went to Croydon Tech., which was the school I left when I went overseas. The headmaster was out on the oval ... he spent more time on the oval than inside, and he said, 'G'day Geoff, what are you up to?' I said, 'I'm just back, I haven't got any money', and he said, 'Look the art teacher who replaced you is going in for an operation. I'll ring the Department and see if you can finish the year ... it was October. And he came back and said, 'It's okay, you start on Monday' which was exactly one week after I got off the ship.

I walked in to that art room – it was three years since I had been overseas, and the cupboard that I had painted some designs on were still there ... the curtains that my lads had lino-blocked were still there swinging in the breeze. I think a couple of drawings that my students did three years previously were still on the wall. I looked over the oval, and I thought what's happened to the three years, I haven't been anywhere. Anyway, that was the time when I should have walked out and done something else. I went to the door, and what happened, there was a line of first year boys all standing in a row with their kitbags, looking up at me, and I said 'Come in!' And that was it, I was back doing the same thing!

You'll find the soundtrack and transcript of this interview on the Friends website in 'Past Events'.

We're on the Web at ... www.friendsasa.com; email ... friends@friendsasa.com

Works in the 'First of the Friends' Exhibition

Sponsors of the 'First of the Friends' Exhibition



Artworks from left to right:
Nicola Semmens, *Birds of a feather*;
Amanda Chalmer, *It's only skin*;
Toni Corso, *Art Deco*.

