



FSASA NEWS

Friends of the South Australian School of Art Inc

PATRON: SYDNEY BALL

VOL 1 > ISSUE 1 MAR/APR 2015



DAVID LLOYD: THE UNIVERSITY AS A CULTURAL INSTITUTION

On Monday 30th March, the Vice Chancellor of the University of South Australia, David Lloyd, gave a most stimulating and thought provoking address to the Friends SASA titled 'The University as a Cultural Institution'.

The main theme pursued in his presentation was that through their programs of teaching and research, culture has always had a fundamental role in Universities. As he expanded, 'Culture is what universities do', and, 'One of the key ways that universities actually express this role is through their cultural facilities. Such facilities educate us about the challenging and inspirational nature of the visual arts, and they also communicate to the world at large something about our institutional identity, vision, energies and cultural ambitions. They tell the world who we are, and what our values are, institutionally'.

Professor Lloyd further observed that although the University of South Australia is relatively new, it is very fortunate to have among its cultural pillars the South Australian School of Art which, 'with its already long and proud history, became part of the University when established in 1991'. As the oldest school of art in Australia, SASA makes a major contribution



to artistic excellence and has, throughout its history always had a strong connection to the community that surrounds it. It is through this history that we can trace some of the State's finest artists and teachers of that art. The Anne & Gordon Samstag Museum of Art is another of the University's cultural pillars which has, since it opened in 2007, built a deserved reputation as one of Australia's leading university contemporary

art museums. And like most university art museums around the world, the Samstag 'recognises that it must engage with new audiences assailed by weapons of mass distraction. The museum's most recent exhibition, *Do It Adelaide*, the latest in a long line of distinguished and innovative shows, broke new records for attendance numbers and for the spectrum of age groups attracted to the opening'. [cont page 8](#)

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.

GEOFF WILSON: INTERROGATED LANDSCAPE @ SAMSTAG MUSEUM

17 JULY - 18 SEPT

Geoff Wilson's *Interrogated Landscape* exhibition curated by Barry Pearce, acknowledges the lifetime achievement of an exceptional artist and teacher. Geoff was a long-time staff member of the South Australian School of Art serving there from 1958 until his retirement in 1982. In the years to now, he has continued to paint

[cont page 3](#)



Geoff WILSON, *Pines, dead gums, Delamere (detail)*, 1978, oil on canvas, 75.0 x 88.0 cm, University of South Australia Art Collection. Photograph by Sam Noonan, courtesy Samstag Museum of Art.

PRESIDENT'S REPORT



Dr Gregor Ramsey AM, opening speaker at glass artist/sculptor Stephen Skillitski's exhibition 'Life! It's complicated' at Gallery M earlier this year.

What scattered groups the arts are in South Australia. And they seem to have Friends everywhere! Of Old Government House; the Adelaide Festival; the Adelaide Symphony Orchestra; the SA Museum; the State Library, and proudly, the Friends of the South Australian School of Art, to name a few. And if you want to look up some Arts organisations, on the Arts SA web page there are more than 50. Good luck everyone as you strive to get your share of the financial cake!

Brought to the fore in Adelaide by our annual 'Mad March' feast and later in the year the SALA Festival, we are lucky enough to be able to enjoy them on our home ground. We have three universities with major arts programs: music, fine art, design, and dance. There are TAFE colleges teaching arts, private arts colleges and Helpmann Academy that offers opportunities to its students and graduates. Divided we fall: united we might just share some costs, focus our teaching, and consolidate our arts resources. We might even be able to upgrade our arts venues to give them as big a hurry up as the remake of the Adelaide Oval has done to our sport. In recent times there have been many pleas from the heads of various Arts organisations to do for the Arts what has recently occurred for sport. Apparently even our great Festival Theatre is becoming tired of doubling as a screen for images. The Friends know that the facilities of the SA School of Art are very new, built for purpose and lead the way in providing arts experiences for young artists. Coupled with their own SASA Gallery (South Australian School of Art Gallery), the UniSA's Samstag Museum, the art works of the UniSA collection and the Jam Factory down the road, the western end of the city

is becoming a place for the Arts to rival the Health precinct that has arisen just across North Terrace from the University. Perhaps more can be made of this opportunity and the Friends could have some input into discussion of ideas about what the Arts in the western end of the city might look like.

After all, what do Friends do? I have just read Robert Massie's massive book *Dreadnought*, which covers the lead up to the First World War. Friendships in the form of agreements came and went: among and between England, France, Germany, Italy, Russia to name the 'big brothers' and often the closer the proximity the less friendly the countries were. It is hard to believe that until the early 1900s England and Germany were good friends while England and France were very cool toward each other. And distant aspirations fostered hostility: the colonial division of Africa between France and England, and the Boer War between England and Germany. Friendships come and go: small disagreements cause major rifts. Common enemies produce strange friendships. An enemy's enemy becomes a friend.

Too often the arts and arts bodies act as small islands isolated from each other. Sharing and working together must provide the way ahead. I sometimes think we identify ourselves as Friends of a particular organisation because we want to protect it from attack rather than help it to grow and prosper in cooperation with other organisations with like purpose. So why do we have a Friends organisation? Well, our objects are clear in our constitution. I will repeat them to remind us all what we are doing when we say we are part of the Friends and remind ourselves of what our membership fees go towards. The objects of the Association are:

- **To support and enhance the reputation of the South Australian School of Art**

We do this with our newsletter, our website and Facebook page and the public meetings we have where Friends can learn what is happening in the School. We also do it by meeting with other like organisations for example RSASA, the Art Gallery of South Australia, and the South Australian Museum.

- **To support the South Australian School of Art within the University of South Australia and within the South Australian and national communities**

We have close relations with the University of SA. Professor Simon Biggs, Director of Art in the School of Art, Architecture & Design is an active member of our Board. The University provides facilities, secretarial help, and maintains our mailing list. *cont page 7*

MEMBERSHIP OFFICER'S REPORT



It's 'Good News' on the membership front. The Board of Friends SASA has decided to change its membership from a financial to a calendar year. This means that you will receive an extra 6 months membership at no extra cost. Reminder letters will therefore be sent to members in December in time for renewal in January 2016. Members who are currently non-financial can still gain this benefit by renewing now for 2015.

Our current membership is much healthier than it was in the latter part of last year. Ever since our last Newsletter (November/December), membership renewals have been gradually and consistently coming in. However, we still would like to encourage all non financial members to renew. We also ask that all members try to recruit one person as a way of building up our organisation.

For those of you who may have been trying to renew membership via our old email address friends@friendssasa.com please note that this is no longer active. We are currently in the process of changing it to connect with our new website address. However, renewal via our website www.friendsofsasa.com is working effectively – just click on the Membership: Join/Renew button - and is a simple and efficient way of renewing membership. Any difficulties in doing so, please email me at rfzrus1@bigpond.com

Robyn Zerna-Russell
Membership Officer

GEOFF WILSON: INTERROGATED LANDSCAPE @ SAMSTAG MUSEUM

from page 1

his beloved landscapes most of which are drawn from those found in the Fleurieu Peninsula. The exhibition opens Thurs 16 July 5-7pm. RSVP essential samstagsmuseum@unisa.edu.au

FRIENDS NEWS

GEOFF WILSON TALKS WITH CURATOR BARRY PEARCE @ SAMSTAG

THURS 06 AUG 5:30 PM

Another event associated with Geoff Wilson's exhibition that will be of great interest to Friends SASA is an evening wherein celebrated author, educator and commentator and curator of the *Interrogated Landscape* exhibition @ Samstag, Barry Pearce, will engage in conversation with Geoff about his life and the works in this exhibition. Tickets to this event will be available from the Samstag Museum of Art soon.



Geoff Wilson with Pamela Karran at the opening of a previous exhibition of his work (2013)

A FRIENDS SASA EVENING WITH GEOFF WILSON

THURSDAY AUGUST 20

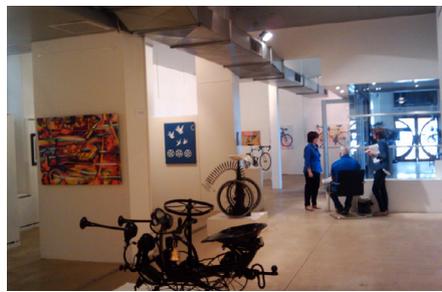
Here's another important date for your diary. The Samstag Museum of Art has kindly offered to host an evening wherein Friends SASA members, particularly those who were staff colleagues and/or students of Geoff's, the unique opportunity to talk and reminisce about their shared experiences. The **Friends SASA Evening with Geoff Wilson** will be held during his *Interrogated Landscape* exhibition at the Samstag Museum of Art with refreshments being taken afterwards at another venue. More details will be provided closer to the event.

EXHIBITIONS

4TH OF THE FRIENDS BIENNIAL EXHIBITION

10 SEPT - 25 OCT 2015

The 4th exhibition of the Friends SASA will be held at the Bay Discovery Centre Gallery, Glenelg (Pictured below). The opportunity to offer works for this exhibition, which will be curated by Brian Budgen, is open to all financial members of Friends SASA. Flyers promoting this fund-raising event have been forwarded to all members. They have also been posted to the **Friends SASA website** and **Facebook page**.



2ND RSASA BIENNIAL PORTRAIT PRIZE

28 JUNE - 26 JULY, 2015

This biennial portrait prize is designed to give South Australian artists their own Portrait Prize as well as to encourage them to think beyond the realms of the human face. It is open to all artists in all mediums and to both members and non-members of RSASA. The first prize of \$10,000 was donated by Irena Zhang in memory of her father, an established artist and former member of the RSASA. Digital images of works, are due to the RSASA Office by 4.30 pm Friday May 8. Selected portraits will be displayed in the RSASA Gallery.

Young Artists are also invited to submit portraits, selections from which will be displayed in the Institute Building and State Library. The Art Gallery of South Australia will also have special programs and tours of portraits organized through the Guides of the Art Gallery. For entry forms to the Portrait and Young Artists sections, go to the **RSASA website**.

ART GALLERY OF SA

TRENT PARKE: THE BLACK ROSE

Now showing until 10 May 2015 | Free admission

The Black Rose is the culmination of seven years' work for Adelaide-based Magnum photographer Trent Parke. Featuring Trent Parke's extraordinary photographs, light boxes, video, written texts and books, the exhibition leads viewers through a visual narrative that explores ideas concerning the 'meaning of life' from both a personal and universal level.

Trent Parke says '*The Black Rose* started in 2007 as an attempt to excavate my own histories, reflecting on a night when at the age of twelve I witnessed my mother die of an asthma attack while my dad was at his squash night. As a result I blanked out those first 12 years of my life and much more. After sidestepping the issue for 27 years, a chance incident forced my hand and I began writing and taking photographs as I sought to get those memories back. Autobiographical in nature, these letters and photographs narrate the story of my life past and present, but more importantly pose universal questions relating to our very existence.'



Trent Parke, Australia, born 1971, *Cockatoo, backyard, Newcastle, 2011*, courtesy of Hugo Mitchell Gallery, Adelaide, Stills Gallery, Sydney

START @ THE GALLERY

START at the Gallery offers an exciting introduction to visual art for children and families. **START** includes art activities, tours, live performance and entertainment. Recommended for children aged 5-10 years and parent / carer supervision is required. No bookings necessary. **Cost: FREE**

EVERY PICTURE TELLS A STORY

SUNDAY 3 MAY, 11AM – 3PM

Tell your own story in pictures considering some of the photographic stories seen in the photography exhibition **Trent Parke: The Black Rose**. For more information, call 08 8207 7005

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

Congratulations to the following SASA Visual Arts Graduates who received awards at the 2015 Helpmann Academy Graduate Exhibition:

- **Danielle Rickaby** - Winner of the \$5,000, **2015 Hill Smith Gallery / Helpmann Academy Friends Award** for international travel
- **James Geraghty** - Winner of the \$250, **2015 Backers Prize**
- **Thomas Yeend** - Winner of the \$3,500, **2015 Raffan Award**



Danielle Rickaby, *Turf paperweight*, 2009

'THE ART OF INQUIRY': URSULA HALPIN & CHRISTOPHER BOHA

The recent exhibition at the SASA Gallery, *Translucent Shadows*, curated by Ursula Halpin & Amalia Ranisau, sought to explore the juxtaposition of light and shadow in the work of featured glass artists who are recognised in their field as skilled practitioners and theoretical thinkers. The artists involved were: Gabriella Bisetto, Christopher Boha, Wendy Fairclough, Jessica Loughlin and Kirstie Rea.

Each of these artists took the brief they were given and worked to push the material with which they are so familiar to new limits. For some artists, the research they undertook for the exhibition took their individual practice in new and exciting directions. In this context, a dialogue emerged between the artists and curators which led to the cross pollination of ideas and understandings and an increasing familiarity with materials. Through this process and the works that were created we were able to contribute to the ongoing discourse within the field of glass, thus reaffirming its place within conceptual sculpture and installation practice.



In her opening night speech Professor Kay Lawrence alluded to the ideas espoused by influential thinkers, writers and anthropologists such as Paul Carter and Tim Ingold. She also emphasized the productive outcomes that can arise through an artist's intimate understanding and engagement with their materials and practice. As Ingold has argued, if theorists and craftspersons were asked to explain the difference between thinking and making they would give different answers. It's not he says, that "the former only thinks and the latter only makes, that one 'makes through thinking' and the other 'thinks through making'. The theorist is thinking in his head, and only then applies the forms of thought to the substance of the material world. The way of the craftsman, by contrast, is to allow knowledge to grow from the crucible of our practical and observational engagements with the beings and things around us".¹

As with any exhibition *Translucent Shadows* would not have been possible without the contributions of a great many individuals and organisations including the wonderful team at the SASA Gallery, especially Dr. Mary Knights, Keith Giles & Julian Tremayne. The value and expertise that the SASA Gallery contributes to the mode of inquiry for visual artists in South Australia should not be underestimated. It was a privilege to be part of SASA Gallery's modus operandi. The exhibition received monetary support from Ausglass, which was invaluable. The family of 'glassies' around Adelaide swelled to capacity for 4 days in mid-February this year when Ausglass, the peak body for glass artists in Australia, held their bi-annual glass conference, hosted at the School of Art, Architecture and Design and the Jam Factory. Tours of the exhibition were conducted during the conference period and we were bowled over by the positive feedback.

Research outcomes from this exhibition included new creative works by Gabriella Bisetto, Head of Glass Studio, University of South Australia, Kirstie Rae, Canberra School of Art, Australian National University and Chris Boha, current AAD PhD student, University of South Australia as well as new work by Jessica Loughlin. The closing week of the exhibition saw *Translucent Shadows* take out the 2015 Adelaide Fringe Festival BankSA Best Visual Art and Design award. We had the planets especially aligned.

Ursula Halpin and Chris Boha 2015

About the authors: Ursula Halpin is an emerging artist and curator, part time Visual Art Honours student, administrative assistant at the University of South Australia, School of Art, Architecture and Design. Christopher Boha is PhD Candidate in Visual Arts, School of Art, Architecture and Design, University of South Australia.

¹ Ingold, Tim, 'Making anthropology, archaeology, art and architecture', Routledge, Abingdon Oxon, 2013, p.6. *Image: Courtesy Christopher Boha.*

SYDNEY BALL: REMINISCENCES & MEETINGS WITH REMARKABLE PEOPLE, PART TWO

From Nov/Dec Issue

South Australian School of Art

As noted earlier, I had been appointed Lecturer at the South Australian School of Art, Adelaide in 1965 where I remained until 1969. With the Persian Series complete in late 1967, I started work on the Construction or Modular series of paintings. For these works, my focus was on breaking out of the square and rectangle and bringing the negative wall space into play. I was also concerned to use the play between the high enamel finish and the matte of the canvas. The enamel areas were spray-painted with motor vehicle paint in a booth of a motor repair shop. This Modular series was shown successfully at the Bonython Gallery in Paddington, Sydney in mid 1969. It received good critiques and I made sales. The year before this exhibition (1968), I had decided that I would like to

return to New York to work. My wife, painter and visual artist Margaret Worth, also felt that she would like to continue her studies and New York also appealed. She had finished her study at SASA and decided she would like to complete a Masters in Fine Art Degree at Columbia University which is in the heart of Manhattan. I arranged for a Student Spouse Immigration Visa so we could travel together. We left Sydney by ship at much the same time as my exhibition at Kym Bonython's Paddington Gallery opened. We received its reviews when we called into the port of Panama City.

Back in New York

Back in New York, I wanted to continue with the Modular works so began getting quotes from timber and joinery places. To my disappointment however, I found that my limited finances coupled with my inability to undertake legitimate work meant that I couldn't afford to continue with this series. As a consequence, I decided to return to painting, this time on very coarse hemp linen. Working on this type of surface resulted in very subtle changes to the edging and proportions of the work. In January 1970, however, the studio where I had just started work on this series, burned down, and all I was left with was a studio full of charcoal stretchers. This meant starting again with the added new cost of materials. My wife also lost all her works with which she was applying to Columbia University.

Simultaneous with the studio disaster came news of Mark Rothko's tragic death by suicide. I received the news via his close friend Theodore Stamos, who as one of the Executors of Rothko's estate, asked me to do a clean up of his studio. Later on, I was again asked by Stamos, via the Marlborough-Gerson Gallery, to help roll Rothko's paintings onto cardboard cylinders so that they could be photographed for inclusion in 'Catalogue Exhibitions' in Europe and London. The works were brought in from storage on cardboard rolls and we were required to take them off these and attach them to the wall. This took some doing - we had to work on ladders since they were mainly big paintings. I was assisted in this work by another artist/student, Roy Edwards. It was later in 1970 that I began the first series of the Stain Paintings. These were part of the Lyrical Expressionist style of working which

involved me in pouring and staining paint onto canvases that had been stretched and laid flat on the studio floor.



Australian artist, **Sydney Ball** in his studio 1971 – 80. He is surrounded but the makings of what came to be known as the **Stain Paintings** series. 1975, Publicity for ABC TV Documentary, *Ten Australian Artists*

Return to Australia

In 1971, those same financial problems which had dogged me throughout my first time in New York and personal problems saw me decide to return to Australia, bringing back with me the Link Paintings and several works from the first series of Stain Paintings. The Link works were shown at Kym Bonython's Gallery in North Adelaide in that same year (1971). For convenience and in order to be close to Bonython's Gallery in Paddington, I then moved to Sydney. It was there in my house at Balmain that I started work again on the Stain Paintings that I had brought back with me - the change in light between that of Sydney and New York provided me with some very interesting experiences in working in colour. I also began teaching at the National Art School.

Throughout 1972, I worked towards completing all the works I planned to show at Bonython's Paddington Gallery the following year. I finished the two biggest paintings at Sydney University's Tin Sheds.¹ After this show (1973), which was a sell-out, I moved into a studio space on Broadway² and it was there that I began the second series of Stain Paintings. These were opaque canvases which I began by staining into the surface first then building it up with a thicker paint structure.

In 1974, I was seconded from the National Art School to become Senior Lecturer in Art at the Sydney College of Advanced Education. I also lost my Broadway studio – it was owned by the Sydney City Council who decided they wanted to develop my

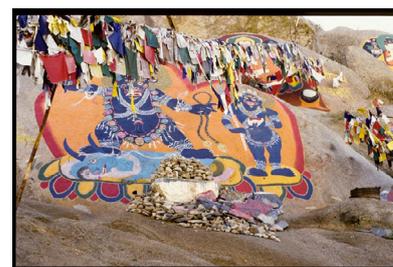
building and the building next door, so I had to go. The Council kindly offered me a studio at Oxford Street, Darlinghurst, where I began work on the third series of Stain Paintings. These works became much more open – I began them by using a saturation of acrylic and enamel coloured paint which I poured and spread on the canvas using a large squeegee.

Moved to Glenorie/Bush environment

Having lost several studios, I decided there was no future in continually renting them. In 1976, I bought 25 acres of land at Glenorie, but closer to Cattai, which is north-west and approximately 60 kms from Sydney. My partner, the artist Lynne Eastaway and I, then spent time camping on the land and drawing the scherophyl (ecosystem type) landscape. I saw the prolific rocks, the marks and drawing material that the trees and landscape had to offer and decided to develop a series of Expressionist paintings based on the imagery of the bush (1981-1982).

Since I was mainly an urban painter and seeing landscape from a distance, it meant going way back to develop an expressionist brush mark to capture the 'energy' of the environment. Many of these works are part of my 'Gift to the University of South Australia' which now hang in the University of South Australia Library at their Mawson Lakes Campus.

The years between 1981 and 1995 saw me undertake much overseas travel – trekking and hiking through countries such as India, Nepal, China, Tibet, Ladahk, Indonesia and South Korea, mainly to gather reference imagery that I could use in my work. My interest revolved around the Shamanist and Animist religion and their mark-making in the countries that I visited that helped to explain the society in which these people lived.



Shamanistic/Animist images found on rock faces in Tibet. Photograph courtesy Sydney Ball, 2014.

Works created between 2000 and 2014

After creating close to one hundred paintings in the Expressionist style, my interest headed back towards using colour more within a single shape structure. These works became the Structure Paintings which emerged in three series that I made in the eight-year period between 2002-2010. In each of these works, I used a single, coloured geometric shape on a different coloured ground.

Still involved in the structure of architectural shapes, my interest then led me to develop separate shapes which could be painted and then joined together to create a synthesis of shapes which connected as a whole. These works are now titled the Infinex Series of which there are three. Infinex I was completed in 2010-2011; Infinex II in 2011-2012 and I have just completed Infinex III which will be shown at the Sullivan & Strumpf Gallery, Sydney from November 15 to December 20, 2014. A video of these works together with the sketchbooks of drawings that I made in planning their structures is now available for viewing via the Sullivan and Strumpf Gallery website as well as on the timeline of my Facebook page.



Sydney Ball, Infinex Series #8, 2010. Modular: size variable. Acrylic on Canvas. Infinex Series #1. 2010 - 2011.

In Summary

So this is only a partial synopsis of what has transpired over my 60 years of painting. It also provides only a very tiny glimpse of all the remarkable people I have met in my professional capacity as an artist and in my travels, and the good advice they have given me. It would take me forever to relate all the stories – both good and bad - of my journeys in art through life's experiences.

Sydney Ball

Glenorie, New South Wales
November, 2014

NOTES

1. Sydney University's Tin Sheds were one of the most radical and memorable 'alternative art spaces' in Australia during their heyday from the late 1960s to the end of the 1970s. They consisted of a group of dilapidated corrugated iron sheds across a busy city road from the University of Sydney. For more, see this website. (Viewed November 10, 2014)

2. 10 Broadway (aka George Street South/West; The Broadway) was one of the first roads built in the colony of New South Wales (1794). Today several tertiary institutions, including the University of Sydney are located on or around Broadway.

The complete transcript of 'Journeys in Art' is now available on the **Friends SASA website**.

PRESIDENT'S REPORT from page 2

They are good Friends to us as we try to be to them and we appreciate their support. The University is our official address

• To publish, as appropriate, information about the history of the South Australian School of Art

For an institution coming up to 150 years of age an appropriate history of the SASA is overdue. It will fit with UniSA becoming 25 years of age. Jenny Aland has managed the SASA History project with limited resources and it is finally approaching conclusion. Snippets from the research for this history project have been posted to our website.

• To provide a framework for the promotion and support of the visual artists from the South Australian School of Art

We give graduates of the School free membership of the Friends for a year, invite students free to our meetings and most importantly have regular exhibitions with works for sale by members of the Friends. Brian Budgen, our Vice President, is in the process of arranging our fourth member's exhibition for later this year.

• To raise funds for the promotion and development of the visual arts on behalf of the South Australian School of Art

We raise funds from our memberships, both personal and corporate. We value our corporates who often donate prizes and give other support. Some of our members have made donations beyond the membership fee and have donated works to be sold for fundraising. I have just learned that our Patron Syd Ball a former student and staff member has donated a small framed study for our fundraising evening. The more members we have the more we can do.

• To foster links between the South Australian School of Art, visual artists and the community, business and arts organisations

We have a very good relationship with the SA School of Art expressed both through Simon Biggs, its staff, and through UniSA particularly from Deputy Vice Chancellor Nigel Relph. We have a good relationship with Erica Green and the Samstag Museum. Jack Condous who is still on our Board, is also a Fellow of RSASA and member of their Board. Our Membership Officer, Robyn Zerna-Russell is also a member of the Board of the T'Arts Collective to name a few.

• To encourage interest in and raise funds for the promotion, development and maintenance of visual art, design and craft education in South Australia

We wish we had more funds and virtually all we do raise go toward furthering our objects. We currently have more than \$11,000 in our bank account. We put considerable resources into scholarships and grants for students including our most recent - the Friends Sydney Ball Travel Scholarship of \$3,000 colloquially known as The Syd with costs shared equally between Syd and the Friends SASA.

Should the Friends SASA do other things?

Can it do more? Can you help us with some volunteer work? We want to attract younger members else the organisation will slowly fade away. We want to cooperate more with other arts organisations. We want to speak more to let South Australians and the rest of Australia know what a great School we have in the SA School of Art: that it is going places, and if you want to study art then this is the place to come in Australia to do it. Adelaide is a great city for the arts: your support of the Friends is crucial.

I am proud of the South Australian School of Art within the UniSA framework and honoured to be the President of its Friends. We have an important role to fulfil and we need your support as a Friend to achieve the most that we can with the resources available to us.

Gregor Ramsey AM

President

SOUTH AUSTRALIAN SCHOOL OF ART - REMEMBERING THOSE WHO SERVED AT WAR



Given that the month of April will see Australians commemorate the 100th anniversary of Gallipoli and the evolution of the Anzacs, it seems fitting at this time to acknowledge those staff and students of the South Australian School of Art who served in one or more of the wars in which Australia has been involved.

One of the first individuals to enlist for service in the First World War (WW1) was the promising young sculptor **John Christie Wright** (1889-1917). Appointed Principal of



the South Australian School of Arts in early 1916, this energetic young man (aged 26) spent the two months before he departed for training and the front reorganising the school

in new directions which, to large degree, ran counter to those set by his predecessor Harry Pelling Gill (Principal from 1882 to 1915). Sadly, Christie Wright was killed at Bullecourt, France, on May 2nd, 1917, and we are left to contemplate what might have been the future of the school if he had continued at the helm. *



Laurence Hotham Howie (1876-1973) was both student and staff member of SASA. He enlisted in the army engineers in WW1 in 1915. Unlike Wright however, Howie survived his war service. In 1919,

he was appointed war artist which saw him return to France to make studies of the landscape which were later used as image sources in the construction of dioramas at the Australian War Memorial. In late 1920 he returned to Adelaide as Principal of the



School of Arts and Crafts, a position he held until his retirement in 1941.

John Charles Goodchild (1898-1980) enlisted for service in WW1 in

1917. On completion of this service he studied at the South Australian School of Arts & Crafts and later worked as a commercial artist while teaching etching at SASA part-time. In 1941, he succeeded Howie as Principal of SASA, a position he held until 1945 when he became an official war artist for the Australian War Memorial. It was in this role that he was present at, and took a cinefilm of the signing of the Japanese surrender aboard the American battleship, *Missouri*, in Tokyo Bay.



The role of women during the First World War was very much one of keeping the 'home fires burning'. However, there were

those who joined voluntary organizations which focused on fund-raising to provide items of comfort ie food and clothing for serving soldiers. One of the young women involved in these fund-raising efforts was **Jessamine Buxton** (1895-1966), who in 1915 designed a Christmas card to send to serving soldiers that conveyed wishes of 'good luck' and a 'safe return home'. Buxton, who was best known for her still life studies of flowers, was on staff at SASA from 1920 until her retirement in 1954.



Another SASA student (pictured here in 1923) and later staff member who saw war service was **Sir Ivor Hele** (1912-1993). He was the Australian War Memorial's longest

serving official war artist. He was based in North Africa and New Guinea during the Second World War followed by service in the Korean War. As war artist Hele was able to amass an extensive folio of drawings that became the basis for paintings, many of which were completed on return to Australia in his studio at Aldinga.

Although not students or staff members of SASA, there were two South Australian

women who served as important war artists, namely Nora Heysen and Stella Bowen. **Nora Heysen** (1911-2003) studied at the North Adelaide School of Fine Arts



and had her first exhibition of work in 1933. Further study in London and extensive travel through Europe followed. In 1943, she was appointed official war artist, the first woman to be so. In this role, she was commissioned to depict women's war efforts in all services: airforce, navy and army. The 170 sketches and paintings completed by Heysen as war artist are now in the collection of the Australian War Memorial.

Stella Bowen (1893-1947) left Adelaide in 1914 for study in England. She later



worked full time as an artist based in Paris, the south of France and later London. In 1944, Bowen became the second woman to be appointed official war artist by the Australian government.

The Australian War Memorial has some forty-six of Bowen's wartime oils and pencil drawings in its collection.

Another female artist who contributed to the Australian war effort was **Dora Chapman (Cant)** who studied at SASA from 1936-41 and taught there from 1958 until her retirement in 1969. While living in Sydney in 1942, she joined the army wherein she lectured in the Education Section until 1945. She also established a Fine Art Print Library and organised an exhibition of art work by army personnel.

There will of course be many other staff and students from the South Australian School of Art not listed here, who served in war or in support services in Australia. We acknowledge and commemorate all such service.

Dr Jenny Aland

SASA History Project

* The John Christie Wright Memorial Prize is awarded annually by the School of Art, Architecture & Design, University of South Australia for the 'outstanding student majoring in Painting and graduating from the Bachelor of Visual Arts (Specialisation)'.

THE UNIVERSITY AS A CULTURAL INSTITUTION

from page 1

Other cultural facilities highlighted in his address included the SASA Gallery which Professor Lloyd says is not only a centre for high-quality research but is also an active site of teaching and learning for the community. The University's Architecture Museum is another of its research facilities: it holds a unique collection of architectural drawings, photographs and other important items that are made accessible for both scholars and the general public. The Matchstudio is yet another: this is an interdisciplinary research and professional practice studio that provides support for students' transition from university to professional work. Their projects have ranged from 'designing Posters For Sight to raise awareness of the issues surrounding blindness and vision impairment to investigating warehousing concepts and cold room storage configuration for Forensic Science SA'.

In concluding his address, Professor Lloyd observed that 'all of our cultural efforts go towards educating the next generation of artists and writers and curators and your help in making this possible is something we are always grateful for. We have already celebrated the collection of 31 superb Sydney Ball works, donated by him, which have been hung at the University's Mawson Lakes campus . . . The scholarships that are funded by the Friends SASA will enable us to not only create a living culture for us to enjoy and learn from today, but to put down the foundations for the enormous possibilities that our future holds'.

So thank you to the Friends of the South

Australian School of Art. 'We're very pleased that you are our partners and will help us grow into that future. My colleagues and I look forward to working with you to continue to strengthen the vibrant tradition of art and culture at the University of South Australia'.

Professor David Lloyd

Vice Chancellor, University of South Australia

NOTE: The full transcript of Professor Lloyd's address has been posted to our website: www.friendsofsasa.com

ACUADS CONFERENCE 2015: ART AND DESIGN EDUCATION IN THE GLOBAL 24/7

24-25 SEPTEMBER 2015

School of Art, Architecture and Design, University of South Australia

Papers are now called for the Australian Council of University Art & Design Schools (ACUADS) conference which addresses the demands and opportunities for art and design education within a globalised and hyper-networked 24/7 culture. Deadline: May 8, 2015. For more information go to **ACUADS Conference website**.

'DO IT (ADELAIDE)' @ SAMSTAG

13 FEB - 25 APR 2015

Samstag's 2015 program kicks off with *do it (adelaide)*, an exciting exhibition concept that sprang into life more than 20 years ago, and has since become one of the international contemporary art world's most enduring successes. For more information about this exhibition, go to the **Samstag Museum website**.

UPCOMING EVENTS

SAMSTAG MUSEUM

GEOFF WILSON, INTERROGATED LANDSCAPE

17 Jul - 18 Sept

Opens Thurs 16 Jul 5 - 7pm

GEOFF WILSON 'IN CONVERSATION' WITH CURATOR BARRY PEARCE

Thurs 06 Aug, 5:30 pm

Hawke Research Institute

GEOFF WILSON & FRIENDS SASA

Thurs 20 Aug, 5 - 7 pm

SASA GALLERY

UNCOMFORTABLY NUMB

Tues 24 Mar- Fri 24 April

UNMAKING WASTE

Sun 05 - Fri 29th May

ART GALLERY SA

TRENT PARKE: THE BLACK ROSE

14 Mar - 10 May

START WHAT'S ON:

Sun 11am -3pm

New Beginnings: 5 Apr

Every Picture Tells a Story: 3 May

FLINDERS UNIVERSITY ART MUSEUM & CITY GALLERY

ART AS A VERB

14 February - 26 April

For more information about upcoming events visit www.friendsofsasa.com

CONTACT US

FRIENDS SASA

SA School of Art

University of South Australia

GPO Box 2471

Adelaide SA 5001

E: info@friendsofsasa.com

BECOME A MEMBER / DONATE

Individual \$35

Joint \$50

Institutional \$100

Student \$20

Life Membership available \$350

FOLLOW US

www.friendsofsasa.com

www.facebook.com/friendsofsasa

FSASA NEWSLETTER

Dr Jenny Aland Editor

Lesley Redgate Graphic Design

INSIDE

Feature Article, VC David Lloyd > 1, 8
Geoff Wilson, Interrogated landscape > 1, 3

President's Report > 2, 6

Membership Officer's Report > 2

Members' exhibitions > 3

SASA Achievements > 4

Sydney Ball article > 4, 5, 6

SASA Remembering those who served at war > 7

Upcoming Events > 8

Contact > 8