



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

PATRON: DR JEFFREY SMART AO

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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.

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Dr Jeffrey Smart AO becomes PATRON of Friends SASA

The Board of the Friends SASA are pleased to announce that Dr Jeffrey Smart AO, has accepted our invitation to become the Patron of the Friends of the South Australian School of Art (Friends SASA Inc.). This appointment follows the excellent work of our previous Patron, now deceased, Dr Kym Bonython.

Dr Jeffrey Smart is one of the South Australian School of Arts most distinguished graduates. He was a student at the School from 1939 to 1941 where he studied a diverse range of topics, such as Woodcarving, Art Metalwork, Design and Colour, the Geometric Projection of Shadows and Drawing and Painting from Life.

In 1941 he was awarded the *John White Prize for Landscape Painting* by the School, his first art prize, being for 'a fine study of boats at anchor.' His teachers at the time included Marie Tuck, Ivor Hele, Fredrick Millward Grey and Mary Packer Harris. Fellow students included Jacqueline Hick, Shirley Adams, Doug Roberts, Nancy Hambidge (Gemmell) and Pauline Stevens. From 1945 to 1947, he also taught at the SASA. In 2011 he was awarded an Honorary Doctorate from the University of South Australia (DUniv).

2012 is an important year wherein the *South Australian School of Art*, together with the *Samstag Museum, Carrick Hill* and *Royal South Australian Society of Arts (RSASA)*, will celebrate Dr Smart's successful career as an artist which began many years ago in South Australia.



DR JEFFREY SMART AO

Photograph taken from ABC *Talking Heads* television interview, screened 2008. Photograph courtesy Stephen Rogers, Archivist for Dr Jeffrey Smart A.O.

Many of his friends, colleagues and contemporaries in South Australia and indeed Australia-wide will no doubt be pleased about his willingness to become our Patron.

Later in the year, the University of South Australia will hold its 21st Anniversary Celebrations. As a school within this University, and with its 150-year history, the South Australian School of Art will feature as an important component of these anniversary celebrations.

The Board and Friends of SASA are therefore absolutely delighted that Dr Smart has accepted this invitation to support the major aims and objectives of our Incorporated body. We all look forward to the support of Dr Jeffrey Smart AO, both now and in the future.

DON'T MISS!!! - 'An Evening with Artists' - April 12, 2012



An Evening with Artists, Location! Location! Location! - The opportunities & challenges of making art in South Australia is yet another in the program of special events planned by the Friends SASA. The event will

take place on the evening of **Thursday April 12th** from 5.30 onwards in the Bradley Forum of the City West Campus, University of South Australia.

The evening will take the form of a Panel of three artists chaired by Lisa Slade, Project Curator at the Art Gallery of South Australia (pictured left).

The 3 artists (L to R) Sera Waters, Nicholas Folland & Christopher Orchard.



The three artists: Christopher Orchard, Sera Waters and Nicholas Folland, will be invited to respond to questions about the 'challenges and opportunities in making art in South Australia'.

A flyer publicising this event, designed by Board member, Bente Andermahr, has been posted to the Friends SASA website and will be forwarded to members shortly.



President of Friends SASA President Jack Condos pictured here with Michael Scarpantoni of Scarpantoni Wines. Jack recently visited the Scarpantoni Estate at McLaren Vale, to meet Michael and to thank him for the 12 dozen wines valued at over \$1500 which he has kindly donated each year for the past 4 years to support of the work of Friends SASA.



FRIENDS SASA

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I am pleased to present the following report on the work of Friends SASA as of March, 2012.

Tour of SASA

The Tour of the South Australian School of Art in December 2011, hosted by Professor Kay Lawrence was highly successful in that it enabled those attending to see the latest developments in the art studios of the Dorrit Black Building. It was also a welcome opportunity to visit the Graduate Exhibition in the SASA Gallery with Olga Sankey and Steven Carson as hosts.

December 7th Graduate Exhibitions 2011

Our support and sponsorship for this exhibition was much appreciated by the student organizing committee. You will recall that the Board donated \$250 and 3 dozen red wine to assist in the organization of this exhibition. If you attended the opening you will have seen some exciting new art works by students, many of whom provided escorted personal tours of the works displayed throughout the Karna Building. Congratulations for a well presented evening.

Scholarship Funds

I was pleased to be invited to the above-mentioned Graduate exhibition openings to present, on behalf of the Friends SASA, two student prizes – the annual Friends SASA Prize to **John Patsakios** for \$1000 and, for the first time, the \$1500 Friends SASA Travel Grant, which was awarded to **Lisa Harms**. Members of the Friends SASA Board met John and Lisa briefly for drinks & nibbles prior to our first meeting for this year (Feb 6.) Both artists agreed to write an article to explain their work: Lisa's article appears in this edition of the newsletter (page 3), whilst John's is scheduled for the next edition. We wish John and Lisa every success for their future studies and career in their field of art.

A cheque for \$2500 was also presented to Yvonne Clark from the Marketing and Development Unit, UniSA. These funds are to be used for the continuation of these two awards which will be presented at the end of the 2012 Academic Year. The contribution by Friends SASA to these awards now totals \$6000 – all of which have

been donated to support students studying Visual Arts at the South Australian School of Art.

Dinner invitation for Friends SASA Board members (existing and new)

On February 2nd, 2012, a number of Friends SASA Board members (existing and new) were guests at a dinner hosted by the University of South Australia's Pro Vice Chancellor & Vice President, International & Development, Nigel Relph. Bente Andermahr, myself and new Board members: Nicola Semmens, Pamela Karran, Mark Fischer and Barbara Tanner attended along with Professor Mads Gaardboe, Erica Green and Professor Kay Lawrence. This was a very rewarding evening at which a number of ideas relevant to the work and activities of the Friends SASA, the University of South Australia, School of Art, Architecture & Design and South Australian School of Art were discussed.

Further support from students and Scarpantoni Estate wines

The Graduate Student Committee contacted me earlier this year to indicate that they would like to donate 4 dozen white wine to Friends SASA. I accepted this gift on behalf of the Friends SASA for use at future functions during 2012. I also visited Michael Scarpantoni at his Scarpantoni Estate Winery to personally thank him for his continual support of 12 dozen wine each year, valued in total at \$6000 over the past 4 years. As a result of contact from his friend and Friends SASA member, Gerry Colella, Michael also donated a further 12 dozen wine for our 2012 activities which I collected and have stored appropriately.

Wine sales for 2011

All boxes of red wine have finally sold reaping a profit of \$1100. Whilst it was more difficult to sell this last lot – a big thankyou to those members that did buy. However, we still have 8 dozen Vintage Port available for sale at \$10 a bottle, or \$100 for a dozen. Please contact Board Members for any sales if interested - they would make excellent gifts for this coming winter.

Continued Page 6

Membership Officer, Patricia Wozniak Reports



As of early March, 2012, the current financial membership of Friends SASA stands at 116 individual members and 6 Institutional member organizations. All non-financial members were

contacted early in this year and invited to renew their membership with little response. All graduating students - Honours, Masters, Graduate Diploma and Undergraduates were also invited to become members, very few of whom took advantage of this offer.

The benefits of membership are outlined on our application form and website - with our first fund-raising event in April it is important to become a financial member. Could I please ask that we each

assume the responsibility for recruiting 2 members to boost our membership base, particularly since there are so many who have graduated from the SASA over the years. I have found the personal approach does work best.

If you have an email address and have not received material recently please let us know so that our records can be corrected. This form of communication speeds up our operations and cuts postage costs. If paying your membership online, please ensure that you complete the membership form as well and forward this to our postal address.

I look forward to your assistance.

Trish Wozniak
Friends SASA Membership Officer



THE FIRST FRIENDS SASA TRAVEL GRANT WINNER

LISA HARMS WRITES ON HER WORK AS A VIDEO ARTIST

LISA HARMS was awarded the first of the Friends SASA Travel Grants. She is currently a Doctoral candidate in Visual Art by Major Studio Project with the University of South Australia.

I'll start this contribution to the Friends SASA newsletter with a note of thanks to all Friends SASA members for their Travel Grant award which I received at the Graduate Exhibition held at the SASA gallery late last year. As I write, I have two weeks to go before I leave Adelaide on a six week trip; firstly spending a week in London visiting galleries and attending symposia (at the Tate

Modern, in particular, I'll have the chance to see the latest work of one of my favorite artists, Tacita Dean, who has produced a major new work "Film" under commission for the massive Unilever Turbine Hall; at the Tate as well I'll see the installation work of Yasoi Kusama; the material mapping of a seminal member of the Arte Povera movement Alighiero Boetti; and will attend one of the *Secrets of Space, Topology* symposia presentations: all of which should feed productively into my studio and research concerns.

After London I will be interspersing a series of walking trips in Wales, the North of England and the Cornwall region, with a week long stay in Amsterdam, where I will be presenting a paper, as part of my doctoral research, for the workshop/conference *Extremely Close and Incredibly Slow* at Amsterdam School of Cultural Analysis, and show two video works in the con-current art exhibition (which will be installed in an old nuclear shelter: the *Vondelbunker*).

The travel grant from the friends has helped to extend my trip to Amsterdam, allowing me more time to make the most of this experience, and in particular assisting the walking trips, during which I will be filming and photographing the remains of medieval fortifications including Hadrian's Wall, begun in AD 122: once the most heavily fortified territorial border in the British Empire. This field trip will add visually and conceptually to the works I am developing as part of my doctoral candidature, specifically in reflective response to the video works that I have written about in the conference paper and which I will be exhibiting in Amsterdam.

Video #1 performs a response to a painting: a self-portrait - oil on canvas - by Kaylie Weir. The video translates a painterly gesture into a series of paced, traced movements: maps a slow-turning glance, the blink of an eye, the barely perceptible fall of an opening mouth in extreme close-up; layers these repeated traces with a halting fast-falling - silent - screen of words: etymological fragments from online definitions of the word 'ellipsis'. (see Image #1)

Video #2 began with the word 'enceinte': French for 'pregnancy,' or 'walled enclosure'. In this second video, a line of text—purloined fragments from online documents of enthusiasts tracking and recording the whereabouts of dissembling medieval fortifications—travels the circumference of a single egg: opens to fractured, borrowed yet strangely intimate dis-placed narratives. (see Image #2)

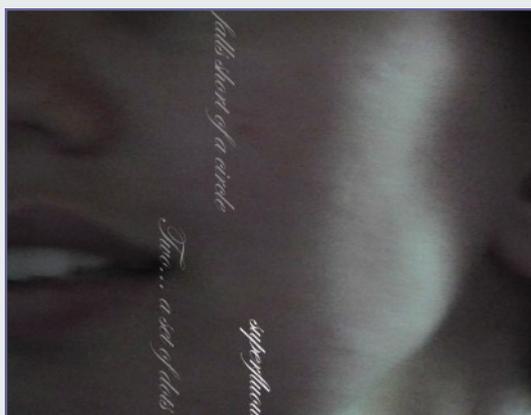
Together, the two videos evoke a virtual topography that blurs, evades/intrudes the boundaries between inner and outer 'landscapes'; mapping an emergent vocabulary of post-colonial/domestic desire played out across vast distances. These videos will also be shown in Adelaide during the SALA Festival as part of a multi-site project I am curating titled *conversations in ellipsis*, which will be launched at the SASA Gallery and FELTspace galleries on Wednesday 1 August, and will include installations in the Botanic Gardens and the Adelaide CBD; linked to one another by a series of postcards, a map and an online site: all of which will offer a virtual 'field-guide' to the various venues.

I hope members of the Friends SASA will visit these installations, and look forward to conversations about the work, and my travel experiences. I am an artist/writer, curator and currently a doctoral candidate in Visual Art by Major Studio Project with the University of South Australia. Over the past ten years I have presented installations in a diversity of sites: showground pavilions, old theatre spaces, a vast ex-oil storage tank, various shop-fronts, abandoned offices, forest, garden (and gallery) settings; recently experimenting with participatory projects, online spaces and mobile devices.

My doctoral research is titled **Constellations: art & the after-life of images**; its focus is on the material capacity of objects, images and words, when encountered in spatial relationships, to obliquely trigger thought, emotion and sensation.

My research performs an examination of the 'after-life' of such encounters: remains that persist, and amplify in intensity over time, resonating in mind and body: felt as distant constellations. Both written and material research enacts and explores the syntactical and social operation of such 'constellations' as unconventional modes of conversation.

Lisa Harms
March 2012



#1 Image . . . Lisa Harms, *Falls between*, Video still, 2011.



#2 Image . . . Lisa Harms, *Enceinte*, Video still, 2011.

HEYSEN SCULPTURE BIENNIAL B6

Homage TO Nature

The **2012 Heysen Sculpture Biennial B6** (26 February to 26 April) is the 6th occasion at which sculptors have been able to show their work all together in the one place in South Australia as part of the celebrations for the biennial Adelaide Festival of Arts. The theme for this year's biennial (B6), is *Homage to Nature*, which reflects a concern for the preservation of our natural environment. The site for this year's exhibition is *The Cedars*, which is the bushland property at Hahndorf of famous landscape painter Hans Heysen. Many artists have constructed their art works using collected natural materials found on this Adelaide Hills bush site, while others have chosen to make works in their studio to install onsite. Some works feature the use of recycled industrial and rural discards to support the exhibition theme.



Left: Some of the 500 strong crowd who attended the opening of the Heysen Sculpture Biennial (aka B6); Right: Opening Speaker, Nick Mitzevich, Director of the Art Gallery of South Australia (second from right), with Dr Tamsin Kerr (Qld. Artist & Writer).

The exhibiting artists range from those who were in the first Biennial to an ever expanding group of young and established sculptors including three from interstate. Many of these artists are among South Australia's most successful in terms of prizes and awards for public art works. For example, Greg Johns has recently been awarded a residency in Ireland, commissions in Adelaide, Melbourne, Sydney, Singapore and even more recently Spain.



Greg Johns, *Shedding Figure*, Corten Steel, 225cm x 37cm x 38 cm.



Max Lyle, *Four freedoms 2*, mixed media: wire mesh, steel, bamboo, and other natural and manufactured materials, 200cms (high).

Pamela Kouwenhoven was awarded the Advertiser prize for 2007, while David Kerr, Anton Hart and Karen Genoff have been chosen to exhibit work in various places around the city of Adelaide as part of Arts SA's Public Art Program.



Other artists have been exhibiting sculptural works for a long period of time, 40 years in some instances, including Max Lyle, Egbert Wellman, Kon Heyer, John Wood, Liz Williams and Ron Rowe. Many of the exhibiting artists are past staff members or were students at the South Australian School of Art and are Friends of the South Australian School of Art.

You can view each of the 56 sculptures in the Biennial on Ron Rowe's **Heysen Sculpture Biennial B6 website**.



NOTE 1: Text and images for the above article are courtesy of **RON ROWE**.
NOTE 2: You will find a REVIEW (*Atavistic Howling*) by **JOHN NEYLON** of the 2012 Heysen Sculpture Biennial and the 2012 Palmer Sculpture Biennial on the **Adelaide Review website**.

This year, the **Anne & Gordon Samstag Museum of Art** will celebrate the University of South Australia's 21st anniversary with its most ambitious program of exhibitions and associated events. The University has been delighted at the Samstag Museum's achievements since it opened late in 2007. Led by its Director, Erica Green, the Museum has not only consistently delivered an exhibitions program of remarkable high-quality, artistically and educationally, but it has amply fulfilled its mission of strengthening UniSA's national identity as a culturally significant institution, at the same time widening the University's reach into the South Australian community.

The Samstag Museum of Art has grown immensely in scale of operation and reputation since its modest origins as the 'College Gallery' in the South Australian College of Advanced Education (SACAE), and its renaming in 1991 as 'The UniSA Art Museum', soon after establishment of the University. In 1998 the Art Museum relocated from the Underdale campus to temporary premises at City West, refurbishing the abandoned old 'Tiles of Distinction' warehouse in a strategic move that significantly raised the Museum's community profile and public access to its activities. Subsequently, when plans were laid for establishing 'The Hawke Building' – the University's prestigious new Chancellery and multi-purpose head office – the building incorporated a major new art museum. The proposed gallery's ambitious scale and state-of-the-art design by award-winning architect, John Wardle, signified the University's serious commitment to the visual arts.

In considering what to name its distinguished new public gallery, the University recognized that its bold initiative not only warranted something very special, but it also presented an opportunity to honour **Anne and Gordon Samstag**, whose great bequest to Australian artists is closely associated with the University of South Australia. The University has administered the renowned **Anne & Gordon Samstag International Visual Arts Scholarships** on behalf of Mr Samstag's American Trustee since their establishment in 1992, firstly by selecting recipients and awarding the scholarships, and also by making payments to the Samstag Scholars and promoting the scholarships program. The Trustee – Bank of America Private Wealth Management, Florida, USA – manages and controls Mr Samstag's bequest, the Samstag Fine Arts Trust.

The Trustee enthusiastically endorsed the University's proposal to name its new museum, the **Anne & Gordon Samstag Museum of Art**, agreeing that naming the Museum in this way would strengthen and enhance the Samstag name, giving it a wider visibility, respect and cultural force in the years to come. In the short period since the Samstag Museum of Art opened its doors in 2007 – its operating costs fully funded by the University – this theory of amplified visibility has been impressively demonstrated with the Samstag Museum's dramatic rise in prominence. The Samstag name, already well known and respected among Australian visual arts professionals as a result of skillful promotion of the scholarships program, has steadily grown in stature and community recognition, bringing multiple benefits to the University and to the South Australian School of Art, now a part of the School of Art, Architecture and Design.

Of course, the SASA is already well identified with the prestigious Samstag 'brand', and has been integral to Gordon Samstag's

scholarships program since its inception in 1992, this reflecting Mr Samstag's association with the South Australian School of Art (at which he taught from 1961 to 1970). Indeed, it is a fundamental of Mr Samstag's scholarships program that the SASA Director/ Head of School (along with a senior, studio-based member of the school's academic staff) enjoy the key roles in selecting Samstag Scholarships recipients.

At least one scholarship every year must be awarded to a resident of South Australia (ie, in each year that more than one Samstag Scholarship is awarded). Typically, and with only one exception since 1992, this South Australian-proactive policy of Gordon Samstag's has in each and every year rewarded at least one (and sometimes more than one), graduate of the SASA. The result is that up until 2011, twenty-eight Samstag Scholarships have been awarded to SASA graduates (of the national total of **122 awarded**), far more than to graduates of any other Australian art school.

With the benefit of Samstag leverage, we definitely punch above our weight in the national visual arts! Certainly, the SASA can strategically market itself to prospective students as offering privileged opportunities for its high-achieving graduates, to eventually gain one of these famed, 'golden passports to success'. Similarly, as with all of us in the UniSA community, the School of Art, Architecture and Design and its academic staff and students have a wonderful educational resource in the Samstag Museum of Art, providing, as it does, such rich offerings in exhibitions and artist talk programs, all at the very highest standard and relevance to students of visual arts culture.

Since 2009, following the damaging global financial crisis that has inevitably reduced income flows among charitable bequests worldwide, including those of the Samstag Fine Arts Trust, the Samstag Trustee has prudently reduced the number of scholarships that it awards annually, for the time being. The Trustee is patiently focused on strengthening the Samstag bequest's capital resources, and expresses confidence in the in-perpetuity future of the scholarships program.

While the Samstag Program was originally a responsibility of the University's Chancellery (and despite misconceptions was never a part of the SASA), the University has since 2010 allocated responsibility for administering the scholarships to the Samstag Museum of Art, which is a part of the University's International and Development Portfolio. The Samstag Museum's strong grasp of the professional visual arts and its proven administrative acumen, makes it especially well placed to acquit this unusually complex and challenging role, one that demands a particular skill and attentive care, reflecting the pastorally intensive scholarships culture.

Ultimately, the University's investment in the historic Samstag name, and the synergies that flow from this, are delivering wide-ranging and significant benefits for the many stakeholders who cherish the memory and generosity of Anne and Gordon Samstag. Information on the Samstag Museum of Art, and the Samstag Program, is available on their [website](#).

NIGEL RELPH, Pro Vice Chancellor & Vice President: International & Development, University of South Australia
ERICA GREEN, Director: The Anne & Gordon Samstag Museum of Art, University of South Australia

President's Report . . . Continued from Page 2

Graduation of Students - Adelaide Festival Theatre 2011 And 2012

Members of the Board of Friends SASA have attended University of SA Graduation events held at the Adelaide Festival Theatre at which students graduated in a number of Visual Arts areas. Each of these have been interesting events with stimulating guest speakers.

Unveiling of the Darren Lehmann Sculpture Adelaide Oval

On Wednesday 25th January, 2012, I attended the unveiling of the Darren Lehmann sculpture by South-Australian artist Ken Martin. This is the second of the sculptures commissioned for placement in the grounds of the Adelaide Oval. Both sculptures can be seen behind the new member's stand. You can also see another commissioned art work by Geoff Wilson displayed in the dining area of the new stands.

Adelaide Festival and Fringe Festival Exhibitions 2012

On behalf of the Board of Friends SASA, I wish all of our members every success for their art shows during the Fringe and Adelaide Festival 2012. Many members have held individual or group shows all of which have been very well received. I attended a number of enjoyable openings including the VIP preview of the Helpmann Academy Graduate Exhibition and the Heysen Sculpture Biennial B6 *Homage to Nature*, both of which were opened by Nick Mitzevich, Director of the Art Gallery of South Australia.

Plans for activities during 2012

The Friends Board and sub groups have been busy planning events/activities to be held during 2012/13. These events include the following:

April 12th - An Evening with Artists: Location, Location, Location: Opportunities & Challenges in Making Art in South Australia

An evening with Artists, which will be chaired by Lisa Slade, Project Curator, Art Gallery of South Australia, will see experienced South Australian artists **Christopher Orchard**, **Sera Waters** and **Nicolas Folland** join together as a panel to respond to the theme of 'Opportunities and Challenges in Making Art in South Australia'. If you have questions you would like to ask the panel, please forward to me via email at twojs@picknowl.com.au by the end of the first week in April. The evening will begin with drinks @ 5.30pm for a 6pm start. This is a major fund raising event for our organization, so please make certain you benefit by being a financial member. For more information about this event, see the **Friends SASA website**.

6th May - Regency Medical Clinic, Allied Services Unit, Art Exhibition.

A second major exhibition is to be held at the Allied Services Unit, which is a new extension to the Regency Medical Clinic. Members are encouraged to exhibit their works there from 6th May for a period of 6 weeks. Entry forms will be forwarded during April; the closing date for entries is Friday 20th April, 2012.

16th August 2012 - Annual General Meeting

Lisa Harms, our Travel Grant Award Scholar for 2012, will curate an exhibition at the SASA Gallery. An invitation to attend this exhibition will coincide with our AGM which is to be held in

the Bradley Forum, City West Campus, University of South Australia.

7th to 15th September 2012 - Art Purchase Exhibition

The schedule and prizes for the 2012 event which is part of the annual Royal Adelaide Show are well underway. Trevor Newman and John Lacey have been appointed judges as have stewards from the membership of Friends SASA. A new prize category for this year is that of a print section. Applications for entry will be available from the beginning of May – go to the Adelaide Show web site www.adelaideshow.com.au to download applications. Entries close on July 6th, 2012, and the cost per entry is \$10, with a maximum of 4 entries per artist. Friends SASA members will receive an invitation to the opening of this exhibition. If you are interested in becoming a volunteer for the show please let me know as this may be an area of interest in the supervision of art during some of the show period. Training of volunteers will occur on 26th or 28th April, 2012. Please contact KheShan Wood, Volunteer Coordinator on 08 8210 5226 or kwood@adelaideshowground.com.au to register attendance.

2013 - Third of the Friends exhibition

The *First of the Friends* exhibition was held in September 2009 in the Kerry Packer Civic Gallery, University of South Australia. The *Second of the Friends* exhibition was held in 2011 in the foyer of the Adelaide Festival Centre. The Friends SASA Board is starting to plan the *Third of the Friends* exhibition which is to be held during 2013. We are looking for a curator, along with a hard working group to work on this important show for members. If you are interested, please let Gloria Goddard or myself know as we wish to start planning at least 9 to 12 months before this exhibition is to be staged.

Jack Condous
President, Friends SASA Inc
March 2012

Vintage Port Sales - Only 8doz left!!



Friends SASA has 8 dozen bottles of Vintage Port left for sale as part of our fund-raising efforts in support of visual arts students at SASA. This port comes from the A.W.C.

Anonymous Wine Company, McLaren Vale. The fruit used in this bottling was sourced from a premium vineyard, California Road, Willunga. The wine was matured in American hogsheads for two years prior to bottling. A good food wine especially matched with pasta, meat dishes, pizza or on its own! The Port is for sale @ \$10 per bottle or @ \$100 per dozen.

To purchase, contact GERRY COLELLA on 83448694/0413668044 - Gerry will organise delivery.

Helpmann Academy

Graduate Exhibition

The **Helpmann Academy Graduate Exhibition** is unique in Australia for the high standard of work it showcases. The exhibition features selected work by graduates from the Academy's three visual arts partners: **Adelaide Central School of Art; Adelaide College of the Arts (TAFE SA) and the School of Art, Architecture and Design (UniSA)**.

The 2012 exhibition was officially opened by Nick Mitzevich, Director of the Art Gallery of South Australia on February 23, 2012. It features a diverse collection of artworks selected from more than 150 graduates of the Helpmann Academy's visual arts partner institutions, bringing together a unique combination of artists in a diverse and energetic survey show. Now celebrating its 17th year, the Helpmann Academy Graduate Exhibition is an opportunity to discover new work and is recognised as *the* showcase exhibition of South Australia's best and freshest emerging artists. The exhibition showcases works across a range of creative disciplines including ceramics, glass, installations, jewellery, moving image, painting, photography and sculpture.

At the official opening of the exhibition, seven outstanding artists were presented with awards valued in excess of \$13,000.

The **Hill Smith Gallery/Helpmann Academy Friends Award** was presented to **Fiona Roberts** from the Adelaide Central School of Art. This \$5,000 award provides air travel to any destination in the world and a valuable cash contribution to living expenses for the artist.

The **Raffen Award**, valued at \$3,000, was presented to **Abram Phillips** from TAFE SA's Adelaide College of the Art, for his large-scale oil on linen painting *Self Portrait*. Abram's work now becomes part of a significant private collection.

UniSA's School of Art, Architecture and Design graduate **Bridgette Minuzzo** was presented with the \$3,000 **City of Adelaide Award**. In selecting the award, Councillors Malani and Clearihan praised Bridgette for her creative innovation. "To look at a projection of wallpaper and see it slowly evolve to reflect the passing of seasons is so clever. It will be exciting to see Bridgette's concept developed in locations across the city."

The **Adelaide City Council** also presented a \$1,200 acquisitive award to emerging photographer **Jesse Price** from TAFE SA's Adelaide College of the Arts. Her two archival inkjet prints – *Flinders Ports Building* and *Royal Adelaide Hospital* - will be exhibited at a site in the city of Adelaide.

The \$500 **Peter Walker Fine Art Encouragement Award** was presented to **Lindsay Bryant** from the Adelaide College of the Arts. Panellist Andrew Durham, Director Artlab Australia - who judged the prize - was drawn to the work's sense of playing with imagery taken from classical themes but in a very personal way.

Rebecca Hastings from the Adelaide Central School of Art was chosen as the winner of the **SALA Festival Award**. The selection panel chose Rebecca's work for its strong yet subtle qualities, possessing an intimacy exploring the challenges and fears associated with parenting. The award covers the cost of Premium Registration for the SALA Festival 2012, meaning

Rebecca will now have the opportunity to present her work in the context of Australia's largest visual arts festival. The panel also offered a high commendation to Fiona Roberts.

Emerging glass artist **Zoe Woods** from UniSA's School of Art, Architecture and Design was the winner of the \$250 **Backer's Prize**. The award is presented on behalf of representatives from the Helpmann Academy's visual arts partner institutions, including administration staff, art suppliers and facility managers who have all supported the artists behind the scenes throughout their studies.

Helpmann Academy Graduate Exhibition 2012 (part of the Adelaide Fringe)

Friday 24 February to Sunday 18 March

Drill Hall, Torrens Parade Ground, Victoria Drive, Adelaide

Open 10:30am - 4.30pm daily

Deadly: In between Heaven & Hell @ Tandanya Aboriginal Cultural Institute

An Adelaide Fringe exhibition, *Deadly: In between Heaven & Hell* is on show at the Tandanya Aboriginal Cultural Institute until March 25.

Here is what **Chloe Langton** has written about this exhibition:

The best curators let artists inform their decisions, rather than forcing them through the 'curatorial rationale' sausage-maker. Rather than searching out pre-existing artworks to match up to a rigid matrix of concepts, 'Deadly' curators Fulvia Mantelli and Renee Johnson have



Yhonnie Scarce, 'Burial Ground' (detail, in progress), 2011-12, glass. Photo: Janelle Low. Courtesy the artist and Dianne Tanzer Gallery. In 2004, South Australian born Scarce graduated from the South Australian School of Art with a Bachelor of Visual Arts (Honours) majoring in glassmaking.

A few works to keep an eye out for: Yhonnie Scarce's immense 'Burial Ground' constructed of hundreds of hand-made glass yams representing human figures; Julie Gough's documentation of tourists in Tebrikunna land (north east Tasmania) and the contrast between their conception of Tebrikunna as a pictorial landscape and Gough's connection with it as an ancestral homeland.

commissioned an exhibition of all new works by eight Indigenous artists and groups who work with wildly different processes and mediums.

The work found in 'Deadly' includes handblown glass, video, painting, sculpture and performance.

FRIENDSASA CALENDAR OF EVENTS 2012

FEBRUARY/MARCH

ADELAIDE FESTIVAL & FRINGE

A host of visual art exhibitions are on currently as part of Adelaide Fringe, all of which are too numerous for us to note. Some of these exhibitions are by members of the Friends SASA and can be found in the Fringe Program.

MARCH

HELPMANN ACADEMY GRADUATE EXHIBITION

On show at the Drill Hall, Torrens Parade Ground, Victoria Drive, Adelaide, from 24 February to 18 March

APRIL

HEYSEN SCULPTURE BIENNIAL (B6)

On show at *The Cedars* (Hahndorf) until 29 April

CHRISTOPHER ORCHARD @ BMG ART

Men of Paper - Christopher Orchard & Godwin Bradbeer - drawings
On show from Friday 20 April to Saturday 12 May

MAY

REGENCY MEDICAL CENTRE, ALLIED SERVICES UNIT

Members show starting 6 May - on show for 6 weeks

JUNE/JULY

YVONNE EAST : BREAKING GROUND

Presented by Country Arts SA in partnership with the Adelaide Festival Centre.

On show at the Artspace Gallery, Adelaide Festival Centre
30 June – 29 July

YOUTH ARTS EXHIBITION (15 to 26 years of age)

On show at the RSASA Gallery from 17 June to 15 July

SEPTEMBER

ADELAIDE SHOW ART PURCHASE EXHIBITION

Royal Adelaide Show exhibition

Opening 5.30 to 9.30pm Thursday 6 September

OCTOBER/NOVEMBER

MASTER OF STILLNESS: JEFFREY SMART PAINTINGS: 1940-2011

Samstag Museum (Gallery 1-3)

On show 12 October to 14 December

JEFFREY SMART & CONTEMPORARIES EXHIBITION

RSASA Gallery

On show 21 October to 11 November

JEFFREY SMART @ CARRICK HILL

On show from October onwards (dates to be advised)

PLEASE NOTE: All Friends SASA members are invited to advise the Editor, Dr Jenny Aland via the Friends SASA email address of any forthcoming exhibitions they wish to have advertised in this Newsletter or on the Friends SASA website.

FRIENDS SASA TREASURER, NICOLA SEMMENS REPORTS



Nicola Semmens

Dear Friends SASA members, I would like to introduce myself as the new treasurer for the Friends SASA. I am a graduate of the South Australian School of Art and currently work as a painter out of the Ann Newmarch studios in Prospect. I have shown my work through Art Images Gallery in Norwood and recently had an exhibition as part of the Adelaide Fringe at The Governor Hindmarsh Hotel (The Gov).

As the new treasurer I encourage you to renew your membership of the Friends SASA. Attendance at the forthcoming 'An Evening with Artists' Panel event on April 12 will remind you of the benefits of being part of the Friends SASA. If you are paying your membership electronically, please remember to include your name & details so that it can be correctly recorded. Even though, as of early March, we are reasonably financial with approximately \$8000 in our working account we need your ongoing support to fund the events and activities that we have planned for this and future years to promote the work, history and development of the South Australian School of Art.

*Nicola Semmens
March 2012*

ON TOUR WITH FRIENDS SASA

As President, Jack Condous has reported (pages 2 & 6), members of Friends SASA had the opportunity at the end of 2011, to take a tour of the SASA studios in the Dorrit Black building with Professor Kay Lawrence as guide and to visit the 2011 Graduates Exhibition with hosts Olga Sankey and Steven Carson. The following are pics taken by Jack Condous of participants at these two events.



Clockwise from top left:
Ann Newmarch & Professor Mads Gaardboe; Professor Kay Lawrence & group; Denise Daou; Tour participants; Olga Sankey & Alexander Arcus; The Studios.

