



GETTING TO KNOW BRIAN HAYES QC: NEW PRESIDENT FRIENDS SASA



Brian Hayes QC. President of the Friends of the South Australian School of Art Inc. Elected March 2021.

At this year's Annual General Meeting of the Friends of the South Australian School of Art (16 March), our out-going President, Professor Mads Gaardboe (2019-2021), handed over the baton to new President Brian Hayes QC. Mads was also assigned Life Membership of the Friends SASA ... Thanks Mads.

So, who is Brian Hayes QC?

Brian Hayes QC is a prominent Australian lawyer who has an honours degree in law from London University: appointed Queens Counsel, 1986. Over the past four decades he has established a reputation as an expert in planning and environment law, which has seen him involved in, as a principal, major reviews of environmental, heritage and land use planning, as well as other legislation. He also acts as consultant to Federal, State and Local Governments. Other responsibilities have included chairing significant Planning

Reviews and Expert Panels both here and interstate and serving as consultant in planning, environment and heritage matters across Australia and overseas.

Importantly, and in the context of his role as President of the Friends SASA, Brian is also an Adjunct Professor in the University of South Australia's School of Natural and Built Environments where he has lectured in planning law for almost 40 years. He is an Honorary Life Fellow of the Planning Institute of Australia and a former chairman of the National Environmental Law Association of Australia as well as a past president of the South Australian Bar Association.

On the international front, Brian has been the national chairman of the Australia India Business Council in which role he has led numerous business delegations to India with state and federal governments and spent many years building bilateral trade between the two nations. He is formerly the South Australian Premier's Strategic Advisor on India as well as the State's Special Envoy to India.

When asked about the outcomes he would like to attain during his term as President of FSASA, Brian replied:

When I was invited to take on the role of President, being a lawyer, I did my due diligence on FSASA, not having had any previous knowledge of this association. In so doing, I discovered that the SASA has the reputation of being the oldest continuously operating School of Art in Australia, having

been in existence for more than 150 years, and that the school's alumni includes many South Australians of both national and international prominence.

I learned that in the 1840s, South Australia boasted the liveliest art scene in Australia; that the 1940s were equally as lively, and that the years when the School was located at its Stanley Street, North Adelaide campus (1960s and 1970s) are considered particularly significant within the context of its long history.

I also learned that the Friends SASA was established to promote and support the work of the South Australian School of Art through the involvement of passionate volunteer members and that such support found expression in a proposal to publish an historical record in commemoration of the school's unique history. Fund-raising in support of student Scholarships continues to be a focus for the work of this largely voluntary organisation.

Notwithstanding not being involved in the Visual Arts world myself, I felt that I might be able to contribute to furthering the objectives of the Friends SASA by using my skills in raising the profile of SASA and ensuring the publication of its historical record to a standard which publicly reflects this iconic institution. I have every confidence in the Board to achieve this.

**Adjunct Professor Brian Hayes QC
President of the Friends SASA Inc.
October 2021**

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.

South Australian School of Art: 150 years shaping South Australian Visual Arts & Culture

As a **Synopsis** of this forthcoming publication notes: 'This is the story of the ways in which the South Australian School of Art, as the oldest continuously operating art school in Australia, has shaped this state's visual arts & culture over the past one hundred and fifty years' ... 'Since it first opened its doors to students in September 1861, the School has educated, graduated, and employed thousands of artists, designers, teachers, curators, critics, scholars, and others pursuing significant creative careers' ... 'Importantly,

and for the first time, this history profiles many of these individuals'.... 'Significantly, these profiles are not presented in isolation, rather they are set against a context of Australian, particularly South Australian, artistic, social, political, and cultural life'.

To read more about the history and its contents, chapter by chapter, go to **Pages 3-5 of this Newsletter.**



2021 ... FRIENDS SASA AGM ... 2021

The Annual General meeting of the Friends of the South Australian School of Art Inc., was held in the Dorrit Black Building of the University of South Australia on 16 March 2021.

Proceedings included the presentation of Reports from members of the FSASA Board, followed by the Election of Officers for the 2021-2022 period. Those stepping down from office included former President, Emeritus Professor Mads Gaardboe and Vice President and Membership Officer, Robyn Zerna-Russell.

Newly elected officers included: President: Adjunct Professor Brian Hayes QC; Vice President: Brian Budgen and Membership Officer: Barbara Tanner. Continuing members of the Board included: Treasurer, Angelika Tyrone; SASA History Project, FSASA Facebook page & Newsletter: Dr Jenny Aland PSM; Website Manager: Brian Budgen; Sponsorship/Marketing: Jack Condous OAM; UniSA Liaison: Professor Simon Biggs and Dr Stephen Atkinson. Those welcomed as General Board members included Belinda Magill (continuing) and Deborah Russell. Several UniSA Creative students: Sam Matthewman, Lucy Keatch, Asha Southcombe and Miriam Sims were also welcomed as student members of the Friends SASA.

The Guest Speaker for the AGM was Professor Joanne Cys, Executive Dean of the newly formed Academic Unit: UniSA Creative, in which the South Australian School of Art is now incorporated. Jo spoke about her role as Executive Dean and the ways in which the new arrangements have transformed not only the work of the School of Art but also all other sectors within UniSA Creative and the University. You will find an essay by Board Member, Deborah Russell, in which she documents a conversation she had with Joanne Cys about her life and work shortly after the AGM, on the [Friends SASA website](#).

As confirmed at the AGM, the overall aims for the Friends of SASA in 2021 and 2022 are to complete the publication of the 150-year history of SASA and continue fund-raising activities in support of Scholarships/ Mentorships for the students of the South Australian School of Art within UniSA Creative.



Joanne Cys LFDIA, Hon FRAIA, is Professor and Executive Dean: UniSA Creative



Dorrit Black Building, City West Campus, UniSA

The five-level Dorrit Black Building houses the technical workshops for the South Australian School of Art, which as of 2020 became incorporated within the University's Academic Unit: UniSA Creative. Among its facilities are ceramic kilns, glass-blowing equipment, printmaking and jewellery apparatus, state-of-the-art photography darkrooms, digital technologies, textile, painting and drawing studios, and all the machinery required to make furniture and models, or work with metal.

BREAKING NEWS!!!!

FRIENDS SASA to sponsor 2021 UniSA Creative Graduate Exhibition: *MMXXI*

A very generous sponsorship from the Friends of the South Australian School of Art will provide support for our 2021 University of South Australia Graduate Exhibition: *MMXXI*. The Friends SASA has donated \$5000 to this end-of-year art show which will be used to fund the production of an exhibition catalogue; the costs involved in setting up the exhibition, and provide supplies for the exhibition and events that will occur throughout the opening night.

The *MMXXI* exhibition will feature the work of more than 50 students who will graduate from the *Bachelor of Contemporary Art, *Graduate Diploma in Design (Contemporary Art), *Master of Design (Contemporary Art), and Bachelor of Art and Design (Honours).

Work for the exhibition by graduates from the first three *academic awards will be on display within different spaces within the Dorrit Black building which is where most students complete their studies and/or have studios. Such spaces will be transformed into the walls of a gallery, offering in turn a unique dynamic about what constitutes an exhibiting space. Work by graduating Bachelor of Art & Design (Honours) students will be displayed in the SASA Gallery which is at ground floor level in the Kaurna Building on the University's City West Campus. The opening night of *MMXXI* exhibition will be held on the 2nd of December - closes 14 December. More information about this important exhibition will be provided shortly.

Lucy Keatch (President of the 2021 UniSA Graduate Art Show Committee).

FRIDAYS in the SASA GALLERY: OCTOBER 2021

For the month of October, every Friday has seen the SASA Gallery become the site for the presentation of a series of live events. The first of these Friday events/workshops: *To Become Two*, was facilitated by Naarm/Melbourne-based artist Alex Martinis Roe wherein students worked to examine the politics of storytelling in contemporary art practice. Participating students also produced a series of artworks which were later shown in the SASA Gallery as *In The Round*.

The following Friday workshop, *breath b r e a d t h*, was led by artist and poet Isabel Margot, who works with sound, performance, video, image, installation, sculpture and text. The next SASA Gallery session featured *36 Revolutions*, a live sound performance by Stephen Atkinson (Program Director of the Bachelor of Contemporary Art at UniSA Creative) which involved the use of diverse elements including an amplified armchair, motor, tape echo and projection.

The final week's session, which was held on October 29, featured a film screening by EO Gill who appeared in conversation with Frances Barrett to draw focus on his recent film, *CLEAVE* (2021). Gill, who is based on Gadigal Land (Sydney), is a video artist whose work interrogates gender, class and intimacy using a self-reflexive documentary style.



Image: Alex Martinis Roe, *Our Future Network*, film still of *Writing as a Transformative Practice*, developed with Federica Buetti, 2016.

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Image: Isabel Margot, *breath b r e a d t h*.

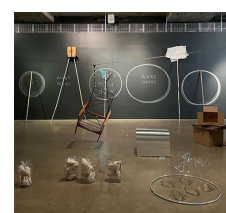


Image: Stephen Atkinson, *36 Revolutions*, Installation, SASA Gallery.

UPDATE ON FSASA PUBLICATION ...

SOUTH AUSTRALIAN SCHOOL OF ART: 150 years shaping South Australian Visual Arts & Culture**Message from the author:**

The 150-year history of SASA, which I have researched and written over the past several years with the support of the Friends SASA, remains on track for publication by Wakefield Press. However, COVID 19 restrictions and other economic circumstances, have meant that funds are still required before the presses start rolling. In this context, it is important that you know that the book is now an approved project of the **History Trust of South Australia - Wakefield Press History Initiative** which means that all donations to this project via this initiative are tax deductible. I also thought it useful to provide potential readers with a better idea of the breadth and depth of the history's contents: so have put together short summaries of each of the 8 chapters that tell the story of this unique and important South Australian school of art. Several key images from the more than one hundred and seventy that have been chosen to illuminate and enrich the text, have also been included.

Jenny Aland (Author)

1. South Australia's Early Years ... 'Liveliest Art Scene in Australia'

Chapter One sets the scene for the 150-year history in the context of South Australia's settlement as a free colony. It introduces South Australia as a 'Land of Promise'; follows Adelaide's progress from tent city to township; acknowledges the importance of the first newspapers as they become the 'social media' of the day, and tracks the city's progress as a 'City of Churches' and 'City of Hotels', through to early migration, the mining boom (which saved the state from bankruptcy) and South Australia's arrival at self government.

Readers are then introduced to South Australia's early art and artists and to the claim that the 1840s in Adelaide was seen as being the 'Liveliest art scene in Australia'. The serendipitous introduction of early photography and the work of the individuals involved, follows. The more established artists who arrived in the late 1840s and 1850s are then identified, followed by a quick look at some of the first art exhibitions that were held in Adelaide in these decades. The chapter concludes with a description of the first art exhibition (1857) to be organised by the first and oldest Society of Arts in Australia which still operates today as the Royal South Australian Society of Arts (RSASA).



Chapter 1 Image: William Light, Australia, 1786 - 1839, *The Para about twenty-five miles north of Adelaide 1839*, 1839, Adelaide, watercolour on paper, 21.3 x 32.0 cm; South Australian Government Grant 1935, Art Gallery of South Australia, Adelaide.



Chapter 2 Image: Harry P Gill, *South Australian Society of Arts Commemorative Panel*. Watercolour, undated. This panel commemorates the foundation of the Society in 1857 (most sources have it at 1856). The panel also indicates that the Society was officially affiliated with the Public Library by Act of Parliament No. 296 in 1883-4. The letters 'VR' which are visible above this number stand for 'Victoria Regina', the Royal Cypher or monogram of Queen Victoria. The Panel is in the collection of the Royal South Australian Society of Arts.



Chapter 3 Image: Harry P Gill, 1855-1916, *Noarlunga Headland, 1892*, Adelaide, watercolour on paper, 43.2 x 71.1 cm. Gift of the students of the School of Design, Adelaide, 1892. Art Gallery of South Australia, Adelaide.



Chapter 3 Image: *The School of Design Lecture Room, North Terrace. Director of Technical Art, H.P. Gill with second year students training to be teachers. 1905. SLSA PRG 280/1/3/19.*

2. Charles Hill, Society of Arts, and School of Design

Chapter Two begins with an explanation of the origins of cultural institutes in Australia; introduces readers to the South Australian Institute and outlines the important part that this organisation played in the cultural lives of the early settlers. Artist and teacher Charles Hill is then introduced followed by an explanation of his role as a catalyst for change: this through a detailed examination of the formation (1856) and functions of the first and oldest Society of Arts in Australia.

The Society's main aims, which were to set up a School of Design; initiate the construction of a permanent art gallery and regularly conduct conversations about art and cultural matters, are explained in some detail as is the interim period wherein the Society began to work towards the establishment of its school, which was finally realised in 1861. An outline of the work of Charles Hill as the School's first Master along with the program of subjects he offered, his style of teaching and the 'aids' he used in the delivery of such a program, follows. The nature and calibre of student work produced and exhibited as outcomes of Hill's teaching is also illustrated through text and image. Reference is then made to the social and cultural changes that occurred in the 1870s, along with the work of those artists who came to work and exhibit in South Australia in this period of time. The chapter concludes with an account of the political and social forces that came into play in the late 1880s which resulted in the termination and eventual resignation of Charles Hill after twenty years of loyal service as the first Master of Adelaide's School of Design.

3. Louis Tannert, Harry Pelling Gill & South Kensington style Art & Design

In **Chapter Three**, readers are introduced to the social, political and cultural life of South Australia as it was in the 1880s and 1890s. The early years in the development of the School of Design; its later division into a School of Painting and School of Design, and the appointment of German-trained artist Louis Tannert as the first Master of the latter school, are then described. One the School's and possibly South Australia's most influential individuals, Harry Pelling Gill, is introduced along with a detailed explanation of the South Kensington system of drawing and design which he promoted throughout his 33 years of service (1882 to 1915) at the helm of the school. This is followed by a look at the many initiatives that Gill took in relation to

UPDATE ON PUBLICATION ... Continued from page 3

the promotion of art and art education within the wider context of the South Australian art scene, along with a short account of the relocation (1891) of the School from the Institute Building to the Jubilee Exhibition Building where the school would remain for the next 72 years. The nature and calibre of the work presented by students at their annual exhibitions is illustrated through text and image: notable students who trained at the school at this time are also identified. The chapter concludes with a brief look at the annual Federal Australian Art Exhibitions that were held at the Society of Arts' Institute Building Gallery: these in turn emphasise the important role Gill played as Honorary Curator in the purchase of works by Australian artists of the period for the collection of the National Gallery of South Australia.

4. Federation & World War 1; School adopts focus on Arts & Crafts

Chapter Four begins with a brief account of South Australia's involvement in the moves towards political federation, the individuals involved and the events that led up to Australia becoming a Federation of States on 1 January 1901. This is followed by a quick look at the changing face of Adelaide in response to the technological advances in transport, communication, and architectural design and construction. The school's growing focus on Arts and Crafts is then explained through reference to specific subjects on offer within the ever-expanding curriculum. Various members of staff are then identified along with the particular arts and crafts skills in which they excelled. Student exhibitions and other art events at the school in this time period are also outlined along with detailed descriptions of the variety of works produced. Gill's important role as Honorary Curator to the National Gallery of South Australia is again highlighted, particularly in relation to his purchases for the gallery via the Elder Bequest. An examination of the 1908/09 Gill Enquiry along with its key outcomes, the most important of which were the changes to the School's administration which was moved from the Public Library, Museum & Art Gallery Board to the Education Department, follows. An account of Gill's resignation and subsequent death is provided, along with mention of the appointment (albeit brief) of sculptor, John Christie Wright, to replace Gill as Principal. The chapter concludes with a brief overview of the school in the post war period from 1917 to 1920.



Chapter 4 Image: Laurence Hotham Howie, *Panel in Walnut, Artichoke design*. 2' x 3' x 3 inches. *School of Design Art Club Magazine* for December, 1902. Also see *Laurie's World: the life and art of L. H. Howie*, 2007, p22.



Chapter 5 Image: Dorrit Black, Australia, 1891 – 1951, *The olive plantation*, 1946, Magill, Adelaide, oil on canvas, 77.0 x 100.5 x 9.5 cm (frame). Bequest of the artist 1951. Art Gallery of South Australia, Adelaide.



Chapter 6 Image: Margaret Dodd, *Made To Serve* c1977, glazed earthenware (we used to say polychrome glazed.) 12"x 9"x 8", or Width 35.5cm x Height 22cm x 20 cm. Exhibited 'The Women's Show' 1977. Collection: Julie Ewington. Copyright with Margaret and Viscopy.

5. Girls Central Art School: A School Within a School; Influential Women staff introduce Modernist ideas

Chapter Five begins with a brief overview of the social, political and cultural environment in South Australia in the 1920s and 1930s with particular reference to the impact of technological change on transport and communication. A profile of the newly appointed Principal of the school, Lawrence Hotham Howie, is then presented, along with those for staff members Marie Tuck & Ethel Barringer who introduced a range of new

skills and techniques to students, particularly those pertaining to Modernism. Reference is also made to the 1920s as an 'Age of Etching', which is explained through the work of individual artists who worked in this medium at this time. The rise of commercial galleries and the artists who exhibited within them is also discussed, as is the establishment (1930s) of the Girls Central Art School and its co-location with the art school, then the School of Arts and Crafts (SASAC), within the Exhibition Building on North Terrace, Adelaide. The significant contribution made to both schools by Mary Packer Harris; the projects she initiated, particularly *The Forerunner* magazine which charted the school's artistic progress from 1930 to 1938, is then detailed. This is followed by a quick look at the influence of the Second World War on the work of the school which resulted in its exodus from the Exhibition Building to other venues in Adelaide. An overview of the impact of Modernism on the Adelaide art scene and the contribution made by artist and teacher Dorrit Black to this changing scenario, follows. Howie's retirement (1941) and the appointment of Frederick Millward Grey; SASAC's period of decline during the 1950s and the parade of principals: Kenneth Lamacraft, Douglas Roberts, Paul Beadle and Allan Sierp, that followed Grey's retirement in 1956, is then outlined. The chapter concludes with an introduction to the School's first Diplomas; the renaming of SASAC as the South Australian School of Art (1958), and the school's move (1963) from the Exhibition Building to its new purpose-built campus at Stanley Street, North Adelaide, where it was to remain until 1979.

6. Dynamic Adelaide art scene reflects nationwide artistic, social & cultural change

Chapter Six introduces readers to the various changes, particularly those pertaining specifically to the art world, that took place in Australia during the 1980s & 1990s. The transition years wherein the School relocated from its old premises at the Exhibition Building to its new and purpose-built campus at Stanley Street, North Adelaide, are then outlined. Readers are subsequently introduced to the design of the new campus along with a description of the particular amenities it provided. Foundation staff are named along with their teaching roles and the study requirements for the Diploma courses in Fine Art (Painting & Sculpture), Advertising Art (later Design) and Art Teaching are identified. Claims that the years at Stanley Street were SASA's 'Golden Years' are investigated as are various other events

UPDATE ON PUBLICATION ... Continued from page 4

that impacted on the work of the school in the first of these two decades. Particular reference is made to the contested merger between the South Australian School of Art and Western Teachers College that took place in the early 1970s and which resulted in the school becoming part of the Torrens College of Education (TCAE). Descriptions of *Outlook '71*, the school's first and only exhibition of student work to be held at the Art Gallery of South Australia (AGSA) are provided, along with those for the influential *Link* exhibitions which were also held at the gallery from 1974 to 1978. Reference is also made to the three highly influential arts groups that formed at this time: Progressive Art Movement (PAM), Experimental Art Foundation (EAF), and Women's Art Movement (WAM) along with the key individuals and events with which they were associated. The chapter concludes with a description of the school's transition from its cloistered North Adelaide campus to suburban Underdale wherein it becomes disparate sections of the much larger campus of the Torrens College of Advanced Education (TCAE).

7. SASA in exile; Adjusts to new status & artistic and cultural change: Postmodernism

Chapter Seven begins by introducing readers to the political, social and economic changes that occurred in Australia during the 1980s and 1990s: the Wall Street financial crash (USA) and subsequent recession; the Bicentennial celebrations that triggered debate on Aboriginal rights and Australian national identity, and the influx of refugees, mostly from Vietnam, which also raised questions about the concept of Australia as a multicultural society. The important structural changes that occurred at the school in the 1980s which saw Art, Design, and Art Teaching become three separate departments within the Faculty of Visual Arts, Performing Arts, and Design, are then outlined. Explanations of the school's move towards Degree programs as opposed to Diplomas; the substantial number of courses on offer, and the increased numbers of staff required to undertake the delivery of such courses, follow. The focus then turns towards the Australian art scene of the 1980s which increasingly reflected the wide range of concerns that motivated artists to produce a diversity of artistic interpretations and comment. This is followed by a brief look at the influential art exhibitions that were held in Adelaide in the 1980s, and at *Artlink*, to emphasise the significant contribution this magazine made and continues to make to national and international artistic discourse.



Chapter 7 Image: Gabriella Bisetto, *Becoming*, 2020, blown glass. Photographer Chris Boha.



Chapter 8 Image: Angela Valamanesh, Australia, 1953, *Animal Vegetable Mineral*, 2007, Forrestville, South Australia, stoneware, 19.5 x 20.5 x 6.3 cm (a). Gift of the Potters' Guild of South Australia Inc. Winner of the South Australian Ceramics Award 2007. Art Gallery of South Australia, Adelaide.

The appointment (1994) of Professor Ian North as Head of School is then discussed, followed by a look at the changes that both he, and other key individuals brought to the work of the school. Adelaide's development as a hub of arts and culture in the 1990s; the significant occasion when the South Australian School of Art became part of the University of South Australia (1991), and the establishment of the Anne & Gordon Samstag Funding Bequest, one of the most remarkably generous in Australia, is noted. The chapter concludes with a brief look at the early efforts that were made to relocate SASA from suburban Underdale back to the Adelaide City Precinct.

8. New Beginnings; SASA as part of the University of South Australia

The final chapter of this history begins with a look at the ways in which Australians, along with many in the Western world, greeted the new millennium. Despite a highly successful Sydney Olympics (2000), the decade that followed was marred by a prevailing feeling of unease largely triggered by the terrorist events of 9/11; bombings in Bali; the advance into war with Afghanistan, and by other destabilising factors such as the Global Financial Crisis, climate change and issues relating to immigration, refugees and asylum seekers. As is noted, it was against this social, political and economic background that increasing efforts were being made to bring SASA back to the city: this under

the guidance of Professor Noel Frankham who had been appointed Head of School in 1999. Such initiatives were given impetus when in 2001, the University decided to further develop its City West Campus: this to incorporate the design and construction of a new home for SASA. Professor Frankham's departure, and the appointment of Professor Kay Lawrence as Head of School (2002) is then outlined, as are the initiatives taken by Professor Lawrence to ensure that the design of the new school would provide a sustainable, flexible, and collaborative work environment for all in the community. A description of the new site (completed 2005), is followed by a short overview of the many achievements gained by both staff and students in the years to 2008. Particular attention is also given to the important part that the newly designed SASA Gallery played in the development of the school in this same period in time. Reference is also made to the role and responsibilities of the newly constructed Anne & Gordon Samstag Museum, and the continuing importance of the Samstag International Visual Arts Scholarships. The formation of the Friends of the South Australian School of Art (2008) is then outlined, along with the key aims that underpin its role in supporting the work, history and development of the South Australian School of Art. An explanation of the merger (2009) between the South Australian School of Art and Louis Laybourne School of Architecture, to form the School of Art, Architecture and Design (AAD), and the subsequent appointment of Professor Mads Gaardboe as Head of School, follows. The chapter concludes with a brief look at the ways in which the School of Art continues to respond to the many concerns relating to the academic responsibilities of the school as it evolves within the University structures and priorities, particularly in relation to standards of excellence in the research that its students choose, and are encouraged to pursue.

Afterword: the Art School then, and to be ...

In 2014, Simon Biggs was appointed Professor of Art and Director of the South Australian School of Art. In his *Afterword: The Art School then, and to be ...* Professor Biggs takes up the story of the South Australian School of Art to explore the nature of creativity, and the role of art schools, including that of SASA, in the past, present, and future.

Footnotes

An extensive number of Footnotes to this 150-year history further extend and enrich the contents of this publication.

FRIENDS SASA VISIT TO COLLECTIVE HAUNT STUDIOS



Earlier this year, members of the Friends of the South Australian School of Art accepted an invitation to visit the Collective Haunt artist studios and gallery. Among those attending were members of the Board, other Friends and students currently studying at UniSA Creative: SASA.

The Collective Haunt studios, which are located at 68 The Parade, Norwood, Adelaide, were set up by Jane Sheer, who continues to oversee the day to day work of these studios. First opened in March 2018, the site contains 15 studio spaces in which some twenty-two artists currently work. Each artist that rents the studio spaces, which are available for hire on a monthly basis, can work to their own structure and timetable and come and go as they please. The general focus for the collective is on supporting a diverse range of artistic talent not only through studio work but also via the exhibition program it sets up for its Gallery.

The visit to Collective Haunt was organised by artist Nicola Semmens, who volunteers as Secretary to the Friends of SASA Board. Nicola is also a foundation artist member of these studios: a visit to her studio revealed the wide range of still life studies she has created. The downstairs Gallery, which is at the entrance to the studios, also featured some of Nicola's latest landscape studies. In my view, it would be a great experience to work amongst such creative people! We were very fortunate to have the opportunity to visit these studios and meet some of the artists working there. Thankyou to Jane and Nicola for hosting such a wonderful and inspiring visit.

Jack Condous OAM
Life Member, Friends of SASA

Postscripts

1. The Gallery and studio spaces are open to the general public and resident artists are happy to welcome visitors. For more details about Collective Haunt and to view work in their Gallery, go to <https://www.collectivehauntinc.com>

2. As of October 31, the following are listed online as artist members of Collective Haunt: Lisa Losada, Maggie Moy, Cristina Metelli, Carolyn Corletto, Julianne Caville, Evy Moschakis, Hilary Stein, Sharyn Louise Ingham, Susan Hamilton, Jane Skeer, Sonali Patel, Leah Jeffries, Nicola Semmens, Sonya Unwin, Zoe Freney, Kate Dowling, Janine Dello, Fran Callen, Fine Print, Sam Trevaskis and Tom Maguire. In some instances, you can view/purchase the work of these artists from the studio's website.



Nicola Semmens and Jane Skeer in Nicola's studio at Collective Haunt.



Artist So Wan Li in her studio at Collective Haunt.



Emeritus Professor Mads Gaardboe and Jack Condous OAM, in one of the artist's studios at Collective Haunt.



A still-life study by Nicola Semmens, *Waratah Pineapple and Birds*. 2021. Oil painting, 67cm (W) x 90cm (H). Framed.

UPDATE ... FSASA BOARD MATTERS

As you will know, the Board of the Friends of the South Australian School of Art meets on a regular basis to make decisions about the work of our organisation. The main focus for these decisions relate to the development and implementation of activities and events that not only benefit members, but also help to raise funds in support of the publication of the 150-year history of the school, as well for prizes and/or scholarships/mentorships for SASA students.

As reported at this year's Annual General Meeting, for the year 2020, the Friends SASA awarded a total of \$7,500 to students as prizes and scholarships. Of this total, the \$4000 **Syd Ball Friends of the South Australian School of Art International Travel Grant** was, for reasons of COVID, awarded as a cash prize: this to **Aprille Jia Qi Chua**. Other awards included the Friends of the South Australian Art prize of \$1000 (this to the most successful second year undergraduate); four other prizes to the value of \$500 along with the **President of the Friends SASA prize** (\$500).

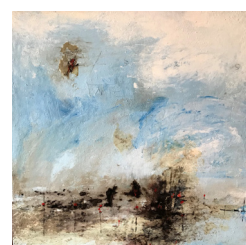
One of the most recent fund-raising events in which the Friends SASA participated was an online auction that was held as part of the 30-year anniversary celebrations of the University of South Australia. Among the many items on offer were six artworks that had been sourced by the very persuasive and active Friends SASA Board Member:

Sponsorship/Marketing, Jack Condous OAM. These included: a glass *Posy Vase*; by Nicole Ayliffe and a painting by Keren Seelander titled *We Fall, We Fly*.

Conducted via the marketing platform *Galabid*, the funds raised totalled the remarkable and very welcome amount of \$3360, which will go towards funds for future scholarships to be awarded to SASA students by the Friends of the South Australian School of Art Inc.

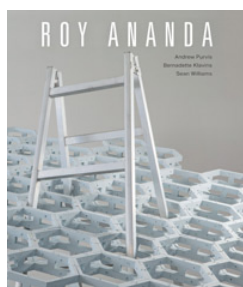


Nicole Ayliffe, *Posy Vase*. Glass. 2020.



Keren Seelander, *We Fall, We Fly*, oil on canvas. 2018.

PUBLICATIONS OF INTEREST TO MEMBERS



ROY ANANDA

Sean Williams, Bernadette Klavins, Andrew Purvis, Roy Ananda

As publisher of this year's SALA Monograph, Wakefield Press notes:

This stunning SALA monograph, *Roy Ananda* explores distant galaxies and plumbs sepulchral dungeons to create beguiling and intricate works of contemporary art. He is a visual artist, writer, and educator practising

on Kurna Country (Tarndanya/Adelaide Plains). His objects, drawings, installations, texts, and videos variously celebrate play, process, and the very act of making, exploding familiar pop culture properties - from Star Wars to Looney Tunes cartoons- and reassembling them in strange new configurations. His allusive works are slyly humorous contemplations on the nature of fandom. Since 2001, Roy Ananda has exhibited prolifically around Australia. He is Head of Drawing at the Adelaide Central School of Art. This book might be considered a travel guide to the alternate worlds of Roy Ananda's imagination. It is the first major publication devoted to his work. To read more about the authors of this Monograph, go to the [Wakefield Press website](#).



MELINDA RACKHAM on Barbara Hanrahan's *Bee Stung Lips* exhibition

This review by Melinda Rackham (Adjunct Research Professor, UniSA) begins: 'A palpable cast

of women inhabit Barbara Hanrahan's oeuvre, joined frequently by their "daddys", sweethearts, valentines and husbands. Given her father died the day after her first birthday, leaving Hanrahan (1939-91) to grow up with her maternal grandmother, mother and great aunt in Adelaide's then working-class suburb Thebarton, it is no surprise the matriarchy dominates'.

You can find this very interesting and liberally illustrated review as a pdf, on the [Friends of SASA website](#). The exhibition catalogue *Bee-stung Lips: Barbara Hanrahan works on paper 1960-1991*, is also available as a [Wakefield Press publication](#).



Angela and Hossein Valamanesh's *14 Pieces*, 2005, in front of the SA Museum.

JOHN NEYLON writes on Public Art in Adelaide & South Australia

1. **Taking it to the streets: public art at the crossroads, and**
2. **Space invaders: What makes good public art?**

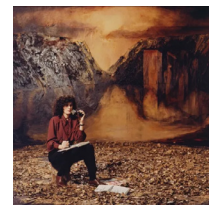
In the first article in this two-part series, John Neylon offers his take on the subject to argue that the tide is turning for individual artists creating work for the public sphere. As he notes: *Adelaide has had its fair share of debates about public art, from the Hajek sculptures in the Festival Plaza to the pigs in Rundle Mall*. In the second, Neylon presents highlights of his observations of public art in Adelaide and South Australia, to argue: *Whether it's beautiful, humorous, provocative or poignant, public art needs that X factor to be successful*. Both articles, which appeared first in *InDaily's*, *InReview*, have been posted to the [Friends SASA website](#).

VALE SASA ALUMNI ... MANDY MARTIN & NIGEL LONDON

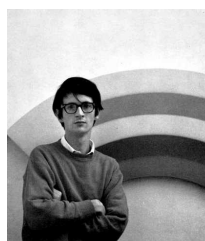


Mandy Martin (1952-2021) *Red Ochre Cove*, 1987, oil on canvas Parliament House Art Collection, Canberra.

MANDY MARTIN, painter, printmaker and teacher and highly influential artist, educator and a passionate environmentalist, died on July 2021 after a long battle with cancer. Born in Adelaide, Martin studied at the South Australian School of Art from 1972 to 1975. In 1978, she moved to Canberra, where she lectured in the Canberra School of Art at the Australian National University from 1978 to 2003. She was a Fellow at the ANU until 2007 and became the Adjunct Professor at the Fenner School of Environment and Society in 2008. Known as an intensely political artist, in her large-scale paintings she addressed issues of land use and exploitation in Australia, in regional and remote Australia but also in major industrial centres. Martin held more than 100 solo exhibitions during her career, and her paintings are held in many public and private collections. A significant milestone in Martin's long career came in 1988, when she was commissioned to create a very large-scale painting for Australia's newly opened Parliament House in Canberra. Titled *Red Ochre Cove*, the work references Tom Robert's similarly monumental painting of the opening of Federal Parliament in Melbourne in 1901.



Anne Zahalka, *Portrait of Mandy Martin*, 1990. Image courtesy the artist. Collection National Portrait Gallery, Canberra.



Nigel Lendon as a student at SASA at the Bonython Galleries, Adelaide, 1967.



Nigel Lendon, *Portrait: Bonjour M. Ai*, 2013. Photo credit: Rob Little

Many in the Australian art world, will be saddened to learn of the death of artist, curator, art historian and academic, **NIGEL LONDON**. Adelaide born, Lendon began a career in medicine (1962-65), but decided half way through the degree that it was not the career path for him. He then applied to the South Australian School of Art to undertake a Diploma in Fine Art (Sculpture) from 1966 to 1969. Here, he encountered and connected with influential teachers and colleagues that included Bill Gregory, Bill Clements, Owen Broughton, Tony and Olive Bishop, Robert Boynes and Aleks Danko. Lendon made a name for himself when one of his works was selected for the highly celebrated exhibition *The Field* (1968), which was curated especially for the gala opening of the newly sited National Gallery of Victoria. This was a highly important time for Australian art and artists, particularly those like Lendon who were working in minimalism and influenced by American philosophies and approaches to the movement. Lendon's early works were often composed of modular units which gave off quite a sterile formulaic feeling, possibly informed by his early interactions with the medical field. He also maintained the aesthetic that little to no trace of the human hand should exist on a finished sculpture or painting, resulting in immaculate surfaces.

THE THINKING EYE @ SIGNAL POINT GALLERY, GOOLWA



The genesis of this exhibition lies in an era described by some as 'The Golden Years' a period during the 1960s and early 1970s at the South Australian School of Art – now part of the University of South Australia.

The Thinking Eye is a tribute and a reflection on the contribution to teaching through two of those teachers: **Geoff Wilson and Barrie Goddard**. **Featured Artists:** Geoff Gibbons, Barrie Goddard, Rita Hall, Kay Lawrence, Peter McLachlan, John Neylon, Margaret Worth, Christopher Orchard, Barry Pearce, Winnie Pelz, Lesley Redgate, Jo Sabey, Geoff Wilson & Lyn Wood.

EVENT LAUNCH: Sunday 14th November at 2pm.

SPEAKERS: Geoff Wilson and Winnie Pelz.

Exhibition on Show from Friday 12 November to Sunday 2 January at Signal Point Gallery, Goolwa Wharf.

Gallery hours: 10am to 4pm daily. For more information, contact jaw@aexandrina.sa.gov.au or phone 8555 7289

TARNANTHI @ AGSA



John Prince Siddon, Walmajarri people, Western Australia, born 1964, Derby, Western Australia, Australia: *Mix it all up*, 2019, Fitzroy Crossing, Western Australia, synthetic polymer paint on canvas, 120.0 x 240.0 cm. Art Gallery of South Australia, Adelaide, © John Prince Siddon | Mangkaja Arts

TARNANTHI @ AGSA (15 Oct- 30 Jan 2022) features artists from around the country, forming a nationwide survey of contemporary Aboriginal and Torres Strait Islander art. Exhibition highlights include the 'surreal' worldview of John Prince Siddon, Timo Hogan's desert homeland triptych, Gwenneth Blitner's tropical landscapes of Gulf Country, Tiwi ochre paintings and Angelina Karadada Boona's contemporising of Wandjina rock art.

Also on display are works by Ntaria (Hermannsburg) artists who have found inspiration in a desert spring. Water also flows through Teho Ropeyarn's giant prints and Djerrkju Yunupingu shares the story of her conception as a mermaid. Sisters Kathy and Tracey Ramsay call up their homeland, Karen Mills' paintings layer pigments and meaning, while vivid desert canvases spring from the Western Desert and the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, by artists including Katjarra Butler, Doris Bush Nungarrayi, Nyunmiti Burton, Yaritji Young, Taylor Wanyima Cooper, Witjiti George, Alec Baker, Kaylene Whiskey and artists from Tjunga Palya and Ninuku Arts.

Tarnanthi is also on at various other sites around South Australia. You can take a virtual tour of the exhibition via the [AGSA website](https://www.agsa.sa.gov.au).

EARTH MAGIC @ AIARTS GALLERY

EARTH MAGIC

PAINTINGS FROM INJALAK & MUNUPI ARTS



Graham Badari Yawkyaw (*Water Spirit*)



Carol Puruntatameri (*My Tapalinga (Stars)*)

2021 TARNANTHI FESTIVAL EXHIBITION @ AIARTS GALLERY

The Kunwinjku artists of Injalak Arts and the Tiwi artists from Munupi Arts are celebrated for their use of natural ochres within their artistic and cultural traditions. **Earth Magic** shows artworks from two art centres, which reveal the artist's use of natural pigments in contemporary art. The exhibitions at both **AIARTS Gallery in Belair** and **Tineriba Gallery in Hahndorf** feature work from both Artist Centres in works on paper and canvas. Both galleries have partnered with the Art Gallery of South Australia to present these works for the Tarnanthi Festival of ATSI Art.

The exhibition at AIARTS Gallery (28 Neate Avenue, Belair, Adelaide) **ends 30 November 2021**. Gallery is open Saturdays and Sundays 1-5pm (Closed Sat 14 November). For catalogue and website, go to <https://www.aiarts.com.au/art-exhibitions/> | Or, contact Angelika on 0477174040, or Email aiarts@adam.com.au

MARK THOMPSON : SIDESHOW ALICE @ BMG ART

MARK THOMPSON Sideshow Alice @BMG ART

An exhibition of extraordinary ceramic works by artist Mark Thompson is soon to be launched at BMG ART.

As the artist notes, these works riff 'on various ideas that are based on Tenniel's illustrations of the Alice books'. That 'Alice, her minions and bizarre narrative have always been a not-so-secret touchstone for ideas and revolt' and that 'the pieces are intended as light and frivolous constructs in a troubled time. Mere diversions to amuse'.

Thompson also notes that the works hark back to a much earlier show of ceramic works that he held at Bonython Gallery (1977), which was opened by the then Premier, Don Dunstan while wearing a black silk top hat!

As fellow artist **Stephen Bowers** has written of Thompson's ceramic works: 'Few manipulate clay in this manner. Collectable since birth it would seem, the ageless *enfant terrible* of Australian ceramics, Thompson's signature of informed but elusive fantasy is always uncommonly skillfully executed and powerful. Vitrification and verisimilitude only add to the candied, cheesy, cabinet-of-curiosities peek-a-boo deception/revelation of his works'.

Go see it for yourself!!!

Sideshow Alice opens at **BMG ART** on Friday 19 November at 6.30 pm and closes on Saturday 11 December 2021.



Mark Thompson, *Sideshow Alice*, 2021, polychromed terracotta, 57 x 29 cms.

UPCOMING ... ONGOING EXHIBITIONS & EVENTS



SAMSTAG'S SPRING SEASON brings together three major moving image installations that rest on the tension between fact and fiction. The selected works represent a particular nexus of film and art, where documentary, genre, storytelling and concepts of space come into focus. Featured artists include Pilar Mata Dupont, Karrabing Film Collective, and Omer Fast. Exhibition closes 10 December 2021.

ACE OPEN: STUDIOS 2021



ACE Open will end 2021 with **Studios: 2021**, a group exhibition showcasing new and recent work by its five current studio artists. Studios: 2021 is a snapshot of the diverse practices and ideas encouraged as part of ACE Open's annual Studio Program – a fully-supported professional development opportunity for South Australian artists. Curated by Patrice Sharkey & Eleanor Scicchitano the exhibition features the work of Sundari Carmody, Anna Gore, Jonathan Kim, Oakey, and Loren Orsillo. Exhibition dates : 4-18 December 2021

WEST GALLERY THEBARTON CLOSES



Margie Sheppard (right) with Maria Zagala at the West Thebarton Gallery for the opening of exhibitions of work by Yvonne Boag, Yuro Cuchor and Ed Douglas in 2018. Photo: Sia Duff

West Gallery Thebarton was first opened in 2016 by practising artist, **Margie Sheppard**. Sheppard's goal at the time was to 'create a space that would act as a platform for established and emerging artists to show their work and further their practice'. However, the impact of COVID-19, other associated economic factors, along with a personal desire on the part of Sheppard to refocus her energies and continue with her own creative pursuits have meant that the gallery will close its doors at the end of the year. The final exhibition, which will feature photographs by Michal Kluvanek and paintings by Sue Michael and Talia Wignall, opens 4 November and closes 12 December 2021. For more information about the exhibition go the [gallery website](#). You can also read an article by Jane Llewellyn about the gallery closure [here](#).

UNLOCKED: An Artist's Voice Exhibition @ RSASA Gallery

Currently on show at the **RSASA Gallery** is an exhibition titled **Unlocked** which includes works by the **The Artist's Voice** collective. Works featured include those by: Kon Heyer, Peter Surguy, Barbara Chalk, Terry MacDermot, Kit Neave, Philip David, Betty Anderson, Bob Landt, David Braun and Ron Orchard.

The exhibition concludes 20 November 2021.



Philip David, *Dan Withey #12*, oil on board, 90 x 60cm.

EXHIBITIONS SUMMARY: 2021-2022

ACE OPEN

STUDIOS : 2021

4 December- 18 December 2021

AIARTS GALLERY

EARTH MAGIC: PAINTINGS FROM INJALAK & MUNUPI ARTS

16 October- 31 November 2021

ART GALLERY OF SOUTH AUSTRALIA

TARNANTHI @ AGSA

15 October 2021- 30 January 2022

BMG ART

MARK THOMPSON: SIDESHOW ALICE

19 November- 11 December 2021

FUMA | FLINDERS UNIVERSITY MUSEUM OF ART

SOVEREIGN SISTERS DOMESTIC WORK

11 October 2021 – 8 April 2022

HUGO MICHELL GALLERY

JUSTINE VARGA: MASQUE

GRANT NIMMO : HOW THE PRISONERS YEARN WHEN THE FORESTS BURN

11 November- 11 December 2021

RSASA GALLERY

UNLOCKED: AN ARTIST'S VOICE EXHIBITION

30 October -20 November 2021

SAMSTAG MUSEUM OF ART

SAMSTAG 2021 SPRING SEASON

Ongoing | Closes December 10 2021

SASA GALLERY

2021 UNISA CREATIVE: SASA GRADUATE EXHIBITION: MMXXII

2 December -14 December 2021

SIGNAL POINT GALLERY

THE THINKING EYE

12 November -2 January 2022

WEST GALLERY THEBARTON

MICHAEL KLUVANNEK, SUE MICHAEL, TALIA WIGNALL

4 November -112 December 2021

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FSASA NEWS/INTERACTIVE

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